South Bend, Indiana
June 1, 1932

Mrs. Edith Gregor Halpert
American Folk Art Gallery
113 West 13th Street
New York

Dear Mrs. Halpert;
The photograph, enclosed, is of the portrait to which I referred you in my former letter. At this writing I have no photo of the other portrait, but will send you one within a few days.

I was told by one of the assistants at the Art Museum of Chicago that portraits such as these sold for a thousand dollars. In view of the conditions existing at present, I shall be willing to accept half of that amount for either of them. Kindly advise me further upon receipt of the photograph.

Very truly yours,
(Mrs. A. W.) Elizabeth H. Fisher
810 Park Avenue.

CHARLES WOOLSEY LYON, INC.
American Antiques
61 EAST 57TH STREET
NEW YORK

TELEPHONE
VOLUNTEER 2464

June 1, 1932.

MissEdith Gregor Halpert,
113 West 13th Street,
New York City.

Dear Miss Halpert:

We are taking the liberty of writing you to say that on Tuesday, Wednesday, Thursday and Friday, June 7th, 8th, 9th and 10th, we are selling at auction, at the Rains Galleries, 3 East 53d Street, this city, several hundred lots of our antiques of all descriptions. At this time there will be great bargains for anyone inerested in obtaining fine pieces. This is absolutely an unrestricted sale.

Yours very truly,

CHARLES WOOLSEY LYON INC.,

CWLyon Jr

CWL:M

FOUNDED 1906 INCORPORATED 1913

SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

June 3, 1932.

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you for the notice of the summer course given by du Bois which we put on our bulletin board. I was in New York just for one day, on my way back from the Museum Directors meeting, and I regretted that I hadn't time, to run down to see you.

Our gallery season is just about closed and I trust that you will receive your pictures in good condition. We enclosed the portfolio of drawings which were loaned for the previous show. Next year when we open the gallery, I will try to have the proper facilities for displaying prints so that we may build up a following in this medium.

I trust that our client will make his decision to keep the Sheeler "Classic Landscape" when it arrives. That, and one or two important purchases from the Flower Show ought to let us out with flying colors. The Sheeler was listed on your invoice for the American Show as $2,200.00 with 15% commission. If there is any way for this price to be shaved a bit, let me know at once. At all events please send me the price as it stands now.

I think I am correct in remembering that in a conversation with you this spring you intended to carry on the Samuel Halpert Memorial Scholarship, and I have awarded it to Harold L. Cohn, a boy who had his first painting lessons with Sam when he headed the department and who Carroll thinks has a great deal of promise. If you have a change of heart on this let me know. The payment of the first term doesn't start until the last of September and if it would be more convenient, could be paid in installments. Please be very frank about your feeling in this matter, as every one of us has had to make certain financial adjustments.

If by any chance you will be near New York let me hear from you as I may be going through in July.

With kindest regards to Mrs. Goldsmith and yourself,

Edmund A. Gurry
Secretary.

EAG:KEB

Mrs H

CHARLES DANIEL
PAINTINGS BY
MODERN MASTERS
600 MADISON AVE. NEW YORK

June 4/32.

My dear Mrs. Halpert, – Thank you for the check for the Spencer Lithograph. As I am still in need of one, Could I have the remaining print next week?

Truly yours,
Charles Daniel.

Consigned	Paid
1 – 4/10/30	1-8-31
1 – 10/1/30	7-7-31
1 – 11/10/31	6-4-32 ✓

June 6, 1932

Dear Mr. Corbett:

Several days ago I received a note from Carl Walters inquiring regarding your decision about the glass designs. Either you or Mr. Harrison had a conference with him, and I believe you stopped at the Whitney Museum to see the doors which he had designed and executed for the architects of the building. If there have been any new developments in this connection, will you be good enough to advise me. I expect to spend the week-end in Woodstock, in which event I shall see Mr. Walters.

Furthermore, I am sending you, by messenger, a book of photographs which may be of interest to you. These were selected from the works of five most important sculptors in the more radical field, and the selection was based upon material which would be more related to architecture.

The five sculptors, William Zorach, Robert Laurent, John Storrs, Duncan Ferguson and Reuben Nakian, have all had occasion to execute commissions in connection with architecture, and understand the relationship of the two arts, as well as the time element in expensive real estate ventures. With the growing interest, generally, in modern architecture and in modern sculpture, together with the desire to bring the two closer, it would be timely to have sculptors of such importance in the modern field cooperate with you in your work.

Of the group, the three older and more experienced men, could well handle any architectural-sculpture problem, and the two younger men, Ferguson and Nakian, could be commissioned to execute some of the lesser problems either independently or under the supervision of the older men - Zorach, Laurent and Storrs.

The photographs speak for themselves. Moreover, you are familiar with the work of these artists. The modern artists depend on the sympathetic understanding of the modern architects, and are ready to cooperate with them in every way - given the opportunity.

Wont you please get in touch with me soon, as all the artists are eager to know whether there is a place for them in Rockefeller Centre. I thank you.

Sincerely yours,

Edith Gregor Halpert — Director

SF

Evolution of Sound (Industrial)
Telegraphy, Cable, Phone, Wireless, Radio

Sheeler
Spencer
[illegible]
Demuth
Blume
Ault
Harter
Hirsch

Entrance Lobby - 1 man
2 walls 6 ins each
[illegible]
[illegible]

Theme

shopping areas

[illegible]
9 [illegible]

Benton
Robinson
Shahn
Bacon
DuBois
Orozco

Aviation

New York

Hopper
Coleman
Sloan
Burchfield
Fiene
Marsh?

Abstraction

Davis
Knaths
Billings
~~[illegible]~~
Graham
Gorki
Dove
Bouche

Evolution of Sound (Industry)

telegraphy, cable, [illegible], [illegible] radio

Horter
Smith
Bruce
Spencer
Kramer
Ault

Carlisle Pa
June 6 1932

Dear Mrs Halpert.

In your letter of May 25 you mentioned you were returning the Schimmel Rooster we had sent to you on approval. I have not received it as yet.

The following are some of the goods we now have on hand.

1 Early pine stretcher doughtray with a scalloped base.

7 old shaving boxes.

3 Civil War prints
The Second Battle of Bull Run
Colonel Meade +

Abraham Lincoln
Also a lot of Pattern Glass like pear, wild-flower, Westward Ho, Thomas Eye and other pieces.

Yours truly
John P. Miller
126 E High St.
Carlisle
Pa.

We also have 3 small crude benches. The one has stretcher below.

June 7, 1932

Miss Nora L. Christensen
Educational Director
The Buffalo Fine Arts Academy
Albright Art Gallery
Buffalo, New York

Dear Miss Christenson:

Upon receipt of your letter I checked up the information on the ship's figurehead and find that although it was purchased in New Hampshire the owner states that it was originally found in Eastport, Maine. This corresponds with the information in the Newark Museum's catalog. If there is any other information you require please let me know.

You will find many of the objects listed in the new catalog of the Newark Museum, the Society of Arts and Crafts, Detroit, and the American Folk Art Gallery.

Sincerely yours

Director

Edith Gregor Halpert
la.

June 7, 1932

Mr. Edmund A. Gurry, Secretary,
Society of Arts and Crafts
47 Watson Street
Detroit, Michigan

Dear Mr. Gurry:

Just as soon as the shipment is received I will send you a receipt.

I think it would be a very good idea to have drawings and prints on permanent exhibition in your gallery next year. Why not install metal cabinets similar to ours. They take up very little space and additional sections can be acquired as needed.

I do hope [illegible] will [illegible] decide [illegible] the Sheeler "Classic Landscape" which was shipped to you [illegible], upon receipt of your telegram. It was [illegible] O'Connor directed it to you. [illegible] price on it is $2200. As originally listed in your exhibition [illegible] is the price paid by Mrs. Rockefeller for her "American Landscape", purchased a year or so earlier. Of course 15% commission will be allowed to the Society of Arts and Crafts and perhaps [illegible] your [illegible]. Since Sheeler feels so strongly about "Classic Landscape", I cannot get a reduction from him, no [illegible] a little [illegible] through, but we shall be glad to drop $100 from our commission, in addition to your 15%, thus the price will be $2100. [illegible] would appeal to your client as $100 is a good deal of money, these days.

I look forward to hearing from you regarding the sale. Amen.

Indeed I wish to continue [illegible] scholarship and I [illegible] glad that it was given to Harold L. Cohn, whose work impressed me very favorably during my visit. A check for $100 will be sent in September and the balance in January. Some day I hope to have an additional scholarship to be given to a member of my own sex. The girls are usually left out but the second scholarship will be made on that bases. In the meantime, I am glad that I can still manage the one.

In view of the conditions this year, I doubt whether I will be very far away from New York this summer. I have been accepting on week ends, invitations from my friends and yesterday had a swim in Dorothy Varian's pool in Woodstock. As long as the friends hold out I shall get a little back-to-nature life the rest of the summer. With the aid of science, in the way of an electric fan I shall keep cool in

Mr. Edmund A. Gurry continued

my own apartment. However, I ould appreciate it if you would drop me a note a week or so befoee you plan to be in New York so that I can be sure to be here. I dont want to miss on of your rare visits.

My very best regards,

Sincerely yours

Director

Edith Gregor Halpert
la.

AMERICAN
FOLK ART GALLERY

113 WEST 13TH STREET
WATKINS 9-1535

Jane Wood, to D T Gallery

NEW YORK. June 7, 1932

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

Enclosed you will find a photograph of a very inter sting painting, together with a letter explaining it.

If you think this picture would be of interest to you, I think I could arrange to have it sent on approval. Of course it will require a good deal of restoration, but in spite of the bad condition, the present market for Folk Art old or recent, is mounting steadily and this figure does not seem exhorbitant for a good picture.

Sincerely yours

Edith Halpert

Director

Edith Gregor Halpert
la.

GALLERY OPEN BY APPOINTMENT ONLY

Nashville Tenn
June 8, 1932.

Downtown Gallery

Dear Sir.

I have read of your exhibition of one hundred dollar paintings and am particularly interested in the painting by Leon Kroll - Will you kindly send me a full description as I am too far away to see it. I have a collection of about a dozen of good contemporary paintings and should like to add to it - Sincerely

Bertha H. Potter
(Mrs Edward Potter Jr) 3608 Richland Ave

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1932

Mr. Sumner Healey
686 Lexington Avenue
New York, N. Y.

Dear Mr. Healey:

The client was in a few days ago and as a result, of the visit I am now convinced that we cannot purchase the Indian. Please do not hold it for us any longer. I certainly appreciate your courtesy in the matter.

He asked me to send both the Sir Walter Raleigh and the Boston Tea Party to his home, and promises to make a decision shortly. These two items interested him very much and I hope that we can effect the sale.

Our accountant called my attention to the fact that we have received no bill from you for the purchases we have made. In order to keep our records in accordance with his arrangement, we should like to have an itemized bill sent to us. I thank you.

Sincerely yours

Director

Edith Gregor Halpert
la.

June 10, 1952

Mr. C. M. Heffner
540 So. Fifth Street
Reading, Pennsylvania

Dear Mr. Heffner:

Thank you for sending us a photograph of the painting you have. It is such a bad print that we can not very well judge the quality of the painting.

If you wish to send it to us on approval, we should be glad to consider it. Otherwise, I shall be in your neighborhood within the next few weeks, when I shall stop off.

Sincerely yours

Director

Edith Gregor Halpert
ls.

June 10, 1952

Mr. John P. Miller
126 East High Street
Carlisle, Pennsylvania

Dear Mr. Miller:

I hope that the Schimmel Rooster has reached you by this time. Please let me know, so that I can send through a tracer in the event that it did not arrive. The items mentioned in your letter would not be of interest to us, as we concentrate entirely on pictures and sculpture. In the near future I plan a trip in your neighborhood and at that time shall drop in to see what you have.

Sincerely yours

Director

Edith Gregor Halpert
ll.

June 10, 1952

Mr. Nelson Rockefeller
Pocantico Hills
New York

Dear Mr. Rockefeller:

This morning I received a letter from Duncan Ferguson in which he agreed with us that it would be best for him to see the garden and the location for the sculpture before taking any further action.

If you will let me know when it will be most convenient for you to have him call, I shall get in touch with him, or if you prefer, you might write to him directly. Seeing the garden will give him an excellent idea of the shape and proportions required, and I know he will do something very interesting and most satisfactory.

Please remember me to Mrs. Rockefeller. I enjoyed my visit in Pocantico very much.

Sincerely yours

Director

Edith Gregor Halpert
la.

My dear Mrs Halpert

Acknowledging receipt of the Head, Mrs. Wilde is in Wonalancet, N.H.-will probably be in Boston at the Statler, Friday night the 17th but as plans are now, not again in New York until the first of August possibly.

She is hard at work, real manual, out door stuff, and while she enjoys it, I'm afraid she does too much in her enthusiasm of getting her hand right into the dirt.

I send her your memorandum and you will probably hear from her.

Meanwhile if there is anything I can do call me by 7.30 Am - I fancy that's a bit thick for you — or better around 8 P.M. -

I shall go to Boston Thursday the 16th. myself.

Yours truly

G. H. Wilde

Jan 10
304 E 41

June 11, 1932

Mrs. Edward Potter Jr.
3608 Richland Avenue
Nashville, Tenn.

Dear Mrs. Potter:

I thank you for your note.

The two paintings by Kroll which were originally put in the show have been sold, but upon receipt of your letter I communicated with Mr. Kroll and he was very generous in letting us have a far more important picture to offer to you. A tracing with the color notes is enclosed. Of course it is unfair to judge a painting of such quality from an outline tracing. It is a magnificient work and compares favorably with some of Mr. Kroll's outstanding paintings which sell at prices running into the thousands. This is a very special occasion and all of the artists in the show have been very generous in sending very fine examples, to give the collectors a real opportunity.

The painting was made several weeks ago and is a portrait of a young negress.

As this is your first contact with us, I am putting the picture aside until I hear from you, otherwise it would undoubtedly be sold. Wont you please communicate with us promptly.

A self addressed envelope is enclosed for your convenience.

Sincerely yours

Director

Edith Gregor Halpert
[illegible].a.

A... ... FOLK ART GALLERY
113 WEST 13th STREET
NEW YORK
WATKINS 9-1785

June 11, 1952

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

In accordance with your wishes, I had a photograph made of the figure head of Sir Walter Raleigh.

Since this is definitely not an American sculpture, it would not fit into your collection of American Folk Art. However, I selected this because I thought it would be of special interest in Williamsburg. This is a rare find and I think that the price will be under $250.

The "Boston Tea Party" comes from the same person, and also has historical value. The foreground is so interesting, that in spite of the rather mediocre quality of the upper part of the painting, I think that it would be a note of interest in your collection. If you like, I shall send up the painting to your home, so that you may have an opportunity to study it. Wont you please let me know.

Sincerely yours

Director

Edith Gregor Halpert
lq.

Edith G. Halpert — June 13 - 32.

Dear Madam.

We are sending Express today the Old Wooden painting, we took out of frame, as frame was not good, if you want frame, can easy send to you, we also enclosed in same package, a hand made portrait and 2 little fracture paintings, this man Abe Bixler made this of himself, he made fracture paintings, and made these pieces himself, this is first time I have seen a Fracture Work that has been indentified by maker, price for 3 pieces $15.00 Please return at once if you are not interested, Please. Yrs Truly

E. M. Hoffner

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

13 June, 1932

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York, N. Y.

My dear Mrs. Halpert:

I am writing you for your instructions in regard to two of the mural paintings which have been on exhibition in our galleries, one by Glenn Coleman and one by Stefan Hirsch.

The large panels in both cases are no longer on exhibition, but we are still showing the small panels and they will probably continue on exhibition through the summer. The large Hirsch panel we shall not exhibit again. In the case of the Coleman panel, however, we should be very glad to have permission to include it with a selection of paintings from the Mural Exhibition which will probably be circulated to other museums in the fall. The Milwaukee Art Institute has already asked for this exhibition and there may be others.

We should be very glad to store the Coleman and Hirsch paintings here during the summer if you wish us to do so. We must tell you, however, that we cannot carry insurance on the paintings while they are not on exhibition in our galleries. We will store them carefully, and, of course, insurance will be carried on the small panels while they are being shown and on the Coleman mural when it is circulated to other museums in the fall.

Will you please let us know your wishes in regard to these paintings?

Yours very truly,

Alan R. Blackburn Jr.

Executive Secretary

ARB/HM

AFA

June 13, 1932

Mr. Eli Nadelman
Riverdale-on-Hudson
New York

Dear Mr. Nadelman:

We enjoyed the visit with you so much, and hope to have the pleasure of seeing [illegible] museum again. I also look forward to the privilege of seeing your recent sculpture.

If at any time you feel that you are through with any of the objects in your American collection, and wish to pass them on to a new audience, won't you give us the opportunity of placing them?

I expect to remain in New York [illegible] most of the summer and can be reached at this address.

Please give my regards to Mrs. Nadelman.

Sincerely yours

Director

Edith Gregor Halpert
lu.

26 Broadway
New York

June 14, 1932

Dear Mrs. Halpert:

Many thanks for your letter of the 11th concerning Duncan Ferguson. It is terribly good of you to have gone to this trouble and made the arrangements for him. We would love to have him come up to the country any day next week that will be convenient to him. I know Mary would be very glad to have him come for lunch. If you have the time to spare and could come up too it would be all the nicer.

As I said before, mother will be very glad to pay his expenses for this trip to New York. We would be glad to meet you both at whatever train you may take.

Again with many thanks for the interest and assistance you have given this matter. It has been much appreciated.

Sincerely,

Nelson A. Rockefeller

Mrs. Halpert,
Downtown Galleries,
113 West 13th St.,
New York City

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

June 15, 1932

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert,

I am glad to tell you that Speakeasy by Coleman and Hills by Karfiol have been bought by the Museum at the prices quoted by you - Coleman, $700.; Karfiol, $1200. Will you please send the bill for them to Mr. Frank M. Foster, Assistant Treasurer.

Mr. Winlock has decided that you are at liberty to announce immediately the sale of these works to the Museum.

The Belinda by Alexander Brook was not bought, I regret to have to say. It can be sent for at any time you wish.

Thanking you for submitting these works, I am

Yours very truly,

Bryson Burroughs

Curator

D.1 2

FOUNDED 1906 INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

June 15, 1932.

Mrs. Edith G. Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

Your telephone call was very timely for I got word to our client, and the Sheeler "Classic Landscape" has been sold for $1800.00. You will receive your check less our 15% commission the first of the month.

Sincerely yours,

Edmund A. Gurry

Secretary.

EAG:KEB

Classic Landscape
#7 - 1800.
less 15% 270.

Filed 6/19/32
#366

June 17, 1932

Mr. Bryson Burroughs
Curator of Paintings
Metropolitan Museum of Art
81st Street and Fifth Avenue
New York, N. Y.

Dear Mr. Burroughs:

Your letter confirming the sale has reached me, and I am very grateful to you.

Marfiol is delighted, and I am sure Coleman would have been very happy to learn that he finally achieved a place in the Metropolitan. I am so glad that I mentioned your visit with Mr. Winlock, and the fact that you were interested in one of his paintings. "Speakeasy" was his favorite canvas, and he was very much pleased with the prospect.

We shall send the bill to Mr. Foster as you suggested, and Alexander Brook's painting will be called for. I hope that next season the Metropolitan will decide to add an Alexander Brook to its collection.

May I say at this time that all the artists are very enthusiastic about the new trend of the museum's purchases, and congratulate you on the fine work.

Sincerely yours

Director

Edith Gregor Halpert
la.

Customer

June 17, 1932

[illegible] Potter Jr.
[illegible] Avenue
[illegible]ville, Tenn.

[illegible] Potter:

[illegible] to [illegible]. I [illegible] acquired [illegible] pictures. I [illegible] is a [illegible], both [illegible] place.

[illegible] to our list; [illegible]. [illegible] several of the artists are enclosed.

[illegible] conservative institutions) [illegible] others.

[illegible] several [illegible] of those [illegible] file, [illegible] be sent to you. On the [illegible] you [illegible] time, I hope [illegible] in to see the more important examples by our artists.

I look forward to meeting you.

Sincerely yours

Director

[illegible]ith GregorHalpert
la.

AFA

June 17, 1952

Harvard University
Cambridge
Massachusetts

Gentlemen:

May I ask for some information which you may have available?

Several months ago we purchased for our Folk Art Gallery, a painting of a small water color portrait of Professor George [illegible] life. These paintings have been placed in an important collection and we are eager to ascertain [illegible] the dates of Professor Da[illegible]'s connection with Harvard. The painting [illegible]. With the knowledge of the dates of his association with Harvard, we will be in a position to ascertain the date of the painting.

Your courtesy in the matter will be greatly appreciated.

Sincerely yours,

Director

Edith Gregor Halpert
la.

June 17, 1932

Mr. Nelson Rockefeller
Pocantico Hills
New York

Dear Mr. Rockefeller:

I just received word from Duncan Ferguson to the effect that he will be in town next Tuesday, and will remain as long as necessary.

[illegible] drive out to Pocantico any day which will suit your convenience. Duncan has [illegible] car and it will therefore not be necessary to have anyone meet us at the station. Please let me know what arrangement you wish to make.

I thought you would be interested in the enclosed clipping of your [illegible] Bookey. [illegible] to [illegible] delivered. [illegible] take it up [illegible] Pocantico, or the picture can be sent to the 54th Street [illegible], if you prefer.

[illegible] the Metropolitan [illegible] purchase. It was good [illegible] all the artists [illegible] their appreciation.

Sincerely yours

Director

Edith Gregor Halpert
la.

June 18, 1932

Mr. Alan R. Blackburn Jr.
Executive Secretar
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Blackburn:

I received your letter regarding the two mural paintings.

Since Mr. Hirsch is in Mexico at present, and our stock room will not hold so large a canvas, I think it would be advisable -- if convenient to you -- to retain the picture in the museum. The insurance may be ignored and we shall take care of it from this end.

We have just been appointed agents for the Coleman estate, and can state definitely that the Coleman mural may be included in the Milwaukee exhibition. Will you be good enough to hold the Coleman painting as well. The same insurance arrangement applies to this painting.

Sincerely yours

Director

Edith Gregor Halpert
la.

June 18, 1932

Mr. Edmund A. Curry, Secretary
Society of Arts and Crafts
47 Watson Street
Detroit, Michigan

Dear Mr. Curry:

I enjoyed reading your letter very much. It was good news and swell work on your part. Mr. Sheeler is so delighted, not only because of the sale, but also because Edsel Ford will own his "Classic Landscape".

A bill for this canvas is enclosed. The Society of Arts and Crafts certainly deserves its well earned commission, and I am proud of you.

What did you think about the Metropolitan Museum's purchase? I am glad that the Detroit Institute beat the Metropolitan by buying a Karfiol a year earlier, and owns a set of prints (if not a painting) by Glenn Coleman. Isn't it too bad that Coleman died just before this exciting event took place. He was one of the few artists who frankly admitted his desire to hang in the Metropolitan. But such is the irony of the artist's life.

I certainly look forward to seeing you in July and if you pass me up this time, I shall never forgive you. My very best regards.

Sincerely yours

Director

Edith Gregor Halpert
la.

P. S. Will Edsel Ford have any objection to the announcement of the purchase, either in his name or just a note to the effect that the painting was acquired by a Detroit collector.

Edith G. Halpert June 30 - 32

Madam.

The little Photo. shows an Old Tin foil picture, in fine perfect Con. Size unframed, Size 16 x 16 in. it is really a fine one, has many pieces of Old Tin foil, has name of Jenny Lind on foil, price 12.00 Please give me returns on last lot we sent you.

Very Truly

F. W. [illegible]

346 So. Fifth St.

MRS. ELIE NADELMAN
RIVERDALE-ON-HUDSON
NEW YORK

My dear Mrs. Halpert:

My husband asks me to acknowledge + thank you for your letter.

There are some other things which we will dispose of, not because we wish to, but because we are forced to.

We would be glad to see you here at any time, if you will telephone & make an appointment.

With best wishes, I am sincerely yours

Viola M. MacElman

June twentieth 1932.

Telephone Kingsbridge 6-3267.

Nashville Tenn
June 20, 1932

Edith Gregor Halpert.

Dear Miss Halpert:

I have just received the Leon Kroll. It came in good condition. I think it is splendid – I hesitated because it was the head of a negress. I saw a small head of his in one of the uptown galleries at a bene-fit childrens portrait exhibition at Christmas time and I

was simply mad about it,
but, it was more than I could
invest at this time. Perhaps
he would let me trade this
on something of the kind
in the future.

I expect to be in New York
a few days in August and in
the early fall - I shall
enjoy calling at the Downtown
Gallery at that time and would
like to see you if you will see
me - you would not when
I came before,

Sincerely,
Bertha Herbert Potter
(Mrs Edward Potter Jr.) 3605 Richland Ave

June [illegible]

[illegible]

Dear [illegible]

[illegible] for.--

[illegible]

Director

[illegible] me.

June [illegible], [illegible]

Mr. Sidney [illegible]
5[illegible] [illegible] Avenue
New York, N. Y.

Dear Mr. [illegible]:

Is [illegible] [illegible] [illegible] obtain [illegible] [illegible] [illegible] [illegible]
on the [illegible] [illegible] [illegible] [illegible]?

[illegible] [illegible] [illegible] [illegible] figure [illegible] [illegible] but is
[illegible] to [illegible] certain the [illegible]---[illegible] where the sculp-
ture w[illegible] found; and [illegible] [illegible] [illegible] [illegible]
may have.

I [illegible] that when I [illegible] information I can
close the [illegible] definitely.

Sincerely [illegible],

D[illegible]

[illegible] [illegible]
[illegible]

Wonalancet, New Hampshire
21 June, 1932.

Dear Mrs. Halpert—

Can you give me Ben Shahn's address for the summer? He asked us to look him up if we came down the Cape, but Pamet River Road is the only location he gave us. I should enjoy seeing him!

The country is lovely here, and the mountains are gorgeous! I am hard at work out of doors most of the time, cutting grass, weeding garden, living a very strenuous hard boiled life, which I adore! Don't fail to drop in to see me if you are anywhere near here this summer — we should love to see you!

Mr. Wilde tells me you returned the figure head — but not the Velvet – Basket of Flowers. I left that with you on decision on 10 days, so I assume you decided to keep it. I made a special price, you remember, of $35. If you want any of the others you were interested in, Mr. Wilde can get them to you.

I hope all goes well with you, and that a vacation is looming in sight!

Cordially yours—
Isabel Carleton Wilde

26 BROADWAY
NEW YORK

June 27, 1932.

Dear Madam:

Mr. Rockefeller, Jr. greatly appreciates the telegram signed by yourself and other friends, which came to him under date of June 11th, and would express his cordial thanks therefor.

Very truly,

[signature]

Miss Edith G. Halpert,
113 West 13th Street,
New York City.

There's Satisfaction in a CROWELL Magazine

Demas Hoover
General Magazine Agent
Calls by Appointment
581 Binns Boulevard
Columbus, Ohio

Telephone: Randolph 1278 after 4 P. M.

Reference: The Crowell Publishing Co. Springfield, Ohio

June 27 1932

The Downtown Art Gallery

New York N Y

The Director

Dear Sir

I am informed by Mr Karl Bolander director of the Columbus Gallery of Fine Arts that your gallery is interested in collecting objects representing the Colonial Life of America. I know of two crayon portraits of Mr and Mrs George Hoover who were residents of Pennsylvania and Johnstown Ohio. Mr Hoover was born in 1771 and his wife about that time. The drawings appear to have been made when they were in middle life and I would think they were executed about 1800 or perhaps a little later. W A Ireland of The Passing Show(Columbus Dispatch Artist) thinks they were colored originally but that the color has faded out. They are the only crayon portraits of the period before photography that I have seen. Please let me have your comments on them.

Resp

Demas Hoover

Any Place Is a Better Place with a Crowell Magazine

GORDON B. WASHBURN
ACTING DIRECTOR



CABLE ADDRESS
"ALBGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

July 1st, 1932

Mrs. Edith Halpert
American Folk Art Gallery
113 West 13th Street

My dear Mrs. Halpert:

Our exhibition of American Folk Art is now on view, and looks very nice. It is a stunning collection. Buffalonians are taking to it with much more interest and enthousiasm than I expected.

I owe you two apologies, and am very sorry for what occurred. First the telegram which was directed to you, instead of the Whitney Galleries, through an oversight. Your kind answer showed that you realized the mistake. Secondly that the Dove-Weathervane was omitted from the catalog, for some inexplicable reason. I am very sorry. But the vane is on exhibit and properly labeled. The ship's figurehead looks particularly well.

Trusting that you will have a pleasant summer, I am

sincerely yours
N. L. Christensen
N.L.Christensen
Educational Director

P.S. I shall send you a copy of the Roto Radio talk with illustrations next week. N.C.

810 Park Ave.
South Bend, Ind.
July 1st /32

Mrs. E. G. Halpert.
New York City.

Dear Mrs. Halpert.

Your very kind letter at hand, It seems to be impossible at this time to send you the portrait of Johnathan Booth, I regret to say. However if some other matters develop I may be able to do so later. The portrait of Nancy Owens is hardly a companion piece as it measures only 7 X 10 inches— Should I see my way clear to have them properly packed and shipped I will write you again, with your kind permission—

Yours truly—
Elizabeth H. Fisher
(Mrs. A. W.)

July 1, [illegible]

[illegible] Jr.
[illegible]
New [illegible]

[illegible]:

[illegible] *authorized* [illegible] Carter, [illegible]

It [illegible]

[illegible]

[illegible]

810 North Sixth St.,
Harrisburg, Pa.
July 4, 1932.

The American Folk Art Gallery
113 West 13th St.,
New York City.

My dear Mrs. Halpert:

I have your letter in regard to the ship figure. I wrote to the man in Lancaster asking him to have a photograph made of it. He is rather uncertain in matters of this kind however I shall do my best to secure one for you.

Little of interest has turned up in this locality. From time to time I have seen articles that may have appealed to you. Yesterday I saw a number of the Shimmel figures at a dealers palce. I suppose he would ask a good figure for them.

If anything of merit comes to my possession, I will be glad to send for your inspection.

Sincerely yours,
D.B. Mummert

MRS. ELIE NADELMAN
RIVERDALE-ON-HUDSON
NEW YORK

Dear Mrs. Halpert,

These are the paintings you wished to know about:

✓ Hudson River landscape $500 – ✓
~~Pastel of Woman ✓ 2500 –~~ ✓
✓ Velvet, "Hairland" 250 –
✓ Children with governess (water color) 400 –
✓ Velvet, pear ~~ete~~ + various fruit 75 –
~~Cottage with couple, velvet 100 –~~

√Colourful basket of fruit, velvet $ 80- (125) (29)

√Oil, Southern Scene (1000) ~~750~~ 750- 12 yrs

~~Washington~~ √ 3000-

√Velvet, Ruth & the wheat 125-

√Pastel, child, blue sash 150-

I have not included the velvet of a girl reading under a tree. I should like, if possible, to keep that one.

The weather vanes are:

√Large rooster 250- ~~75~~

~~flat & feathered tail 200-~~ √

MRS. ELIE NADELMAN
RIVERDALE - ON - HUDSON
NEW YORK

Ives Collection

Alaks $100 - 150

We enjoyed so much your little visit the other day, & shall hope to see you soon again. With best wishes, sincerely yours

Viola M. Nadelman.

July fourth 1932.

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS, OHIO

July 5, 1932

The Downtown Gallery,
113 West 13th Street,
New York,
N. Y.

Returned

Dear Madam:

I have just closed an exhibition in the Columbus Gallery of Fine Arts, of some very rare original designs of birth and wedding certificates, created by early German settlers in the state of Pennsylvania. There are eightof these which were handed down from an early family of Peter Glick. The present owner is Mr. James Brown, R. F. D. Canal Winchester, Ohio.

Several people who have seen them here have been interested in buying single copies, the owner would like to sell the group as a whole, and is asking $25.00 a piece for them. I think this price is very reasonable and I am forwarding them to you by Railway Express today, in the hope that you might be interested in either buying them direct or placing them on exhibition for sale.

I remember the last time I was in your Gallery with Mr. Harshe of Chicago and Mr. Weig of the Dayton Art Institute that you said you would like to receive any early American Art as you had a class who were investing in this form of art expression. They certainly are most amusing and entertaining. Our Gallery would love to own them, but we just havn't any funds for purchase now.

Mrs. Arthur Covey, known in the book illustration world as Loise Lenski, saw them when here on a recent visit and I have written her name in pencil in the upper corner of those she would like to buy. Mr. Forbes, Director of the Fogg Museum, Cambridge, expressed an interest in one or tow, which are also marked in the same way.

I hope you will pardon my forwarding these to you before asking permission, but knowing you as I do felt you would be interested and since I am leaving the Gallery at the end of this week there would hardly be time enough to receive an answer from you.

The Downtown Gallery July 5, 1932

Will you please be good enough to communicate with Mr. Brown direct and if you are not interested return them to him at his address in Canal Winchester, Ohio.

Thanking you for your interest in this matter, I am

Most sincerely,

Karl S. Bolander

KSB;s

Director

July 5, 1952

Mr. C. F. Heffner
340 South Fifth Street
Reading, Pa.

Dear Mr. Heffner:

I have been away from the city for a short period and could not answer your letter sooner.

We are not interested in the signed picture, of which you sent us a photograph, and in view of the present conditions are returning the bird picture to you as it is too high in price. The same applies to the book-plate.

When you get some special values, please bear this in mind.

Sincerely yours,

Director

Edith Gregor Halpert
Inc.

July 5, 1952

Mr. Dennis Hoover
501 Linns Boulevard
Columbus, Ohio

Dear Mr. Hoover:

Thank you for your note.

We are very much interested in early American painting and have been collecting a good deal of material, covering the early American period of art. The pictures referred to in your letter sound interesting but it is difficult for me to make any comments without seeing the originals or at least photographs. Is it possible to have snapshot photographs made of these? This would give me some idea regarding their quality.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

MRS. C. E. KOONTZ
ANTIQ[illegible]
216 WEST FALL [illegible] STREET
WINCHESTER, VIRGINIA

July 5-1932-

Down Town Gallery
N.Y. -

Gentlemen:
Last year you were in my shop & purchased some paintings on glass from me. At this time you asked me to write you about another painting found. At present I have a lovely old oil painting of nudes

lady - a portrait on canvas -
it measures 25" x 30"
She has on a lace cap &
lace collar on black
dress - she is seated
in a chair with red up-
holstering - It is good -
priced at $15.00 - no frame.
Have a nice gold leaf frame
it could be put in at
$5.00 extra.
Would crate for a small
sum - $1.00 if interested
Please let me hear from
you — Very truly Yours -
Mrs C. L. Kovacy.

My shop is at above
address this year —

Jul[illegible] 9, 1[illegible]2

[illegible]iss Sus[illegible]n Hi[illegible]inson Nash
Perry, Sha[illegible] and Hepburn
[illegible] [illegible]ilk Street
Boston, [illegible]ass.

Dear [illegible]iss [illegible]ash,

The [illegible] separate cover [illegible] the di[illegible] of the fi[illegible]head of "Sir [illegible]alter [illegible]aleigh."

The o[illegible] about this sculpture is [illegible] it ori[illegible] old gentleman i[illegible] S[illegible], [illegible] that it had been in his famil[illegible] for several [illegible] years.

There is [illegible] that this figurehead is [illegible] English oak and is [illegible] over one hundred years old. [illegible] received, that [illegible] it bears a ver[illegible] s one finds of Sir [illegible]alter [illegible]aleigh.

The i[illegible] from the antique [illegible] that we pay very little attention to it, usuall[illegible].

[illegible] all such material for their aesthetic value chiefl[illegible] and, therefore, [illegible]ade little effort to ascertai[illegible] the historical si[illegible]. Furthermore, we find th[illegible] frequently when we as[illegible] for information we are given data which has no foundation.

The figurehe[illegible]d of "Sir [illegible]alter [illegible]aleigh" is so fine as a [illegible]ork of [illegible]rt and is so definitel[illegible] an old object of rare qualit[illegible] that I know you will be very enthusiastic when you see it. [illegible]e can sell it for [illegible]225.00.

I look for[illegible] to hearing fro[illegible] [illegible]ou soon and hope that when you are next in the cit[illegible] you will drop in to see me.

Di

Si[illegible]cerely yours,

Edith Gregor [illegible]alpert

July [illegible] 1952

Dear [illegible]rs. [illegible]ilde:

I have just returned from a trip and found your very nice letter.

[illegible] away in the mountains [illegible] suffering from [illegible] conditions [illegible] depression. [illegible] Although [illegible] plans [illegible] this [illegible] little [illegible] have planned [illegible] exhibition, combining American folk art and modern art.

[illegible] in Connecticut. [illegible] I should love to [illegible] interest you. I don't know [illegible] Connecticut I shall [illegible] Perhaps you could [illegible] several [illegible].

The address [illegible] have for [illegible] Shahn is Truro, Mass.

The [illegible] is being returned to your [illegible] Yo[illegible] apartment. I am sorry [illegible] with it and [illegible] circumstances [illegible] not in the position to make immediate investments.

I look forward to hearing from you soon.

Sincerely yours,

Director

[illegible]dith Gregor Halpert
[illegible]

July 5, 1952

Mr. Bennett A. Cerf
Random House, Inc.
20 East [illegible] Street
New York, N. Y.

Dear Mr. Cerf:

Thank you for [illegible] attention to the Gershwin book. I was indeed very much interested in this publication, and [illegible] an order for a copy on April 20, for which an [illegible] has been sent to me. I hope that you will receive a [illegible] numbered copy for this order [illegible] in the future I shall ask Mr. Gershwin to autograph it.

About [illegible] in telephoned [illegible], suggesting that I communicate with you [illegible] book I have in mind, reproduced [illegible] series of paintings by [illegible] the Sacco-Vanzetti [illegible] exhibition of these paintings was held at this gallery during the season and created a great sensation in the art world.

Most of the paintings [illegible] sold [illegible] collection [illegible] for exhibition at Harvard during [illegible]. So many of the visitors suggested a publication of these works [illegible] seriously considered the idea of having a book published. I [illegible] subscriptions on hand and shall [illegible] talk to you about the possibility of Random House handling this publication. [illegible] number of the paintings are in the gallery and [illegible] of the enthusiastic comments which appeared in the newspapers and magazines are also on hand.

I look forward to hearing from you [illegible] this matter.

Sincerely yours,

Director

Edith Gregor Halpert
ec



Hotel
Knickerbocker
WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

Chicago July 5. 1932

My dear Mrs. Halpert

This check covers Two Hundred ($200.) Dollars still due on account of Pop Hart painting. It is hard nowadays to spare cash but I will see to it your payment in full even if it takes some time.

I had another piece of [illegible] last week.

Our collections are donated and accepted under fixed terms & conditions all a matter of public record.

Mr. Bryan, Director of Museum and Miss [illegible] head of Olympic Art Exhibition wanted to use our Harrison Galleries - contrary to agreement.

At once I wired back it could not be legally done. There is ample gallery space - since ours are the choice galleries.

There will be a [illegible] but I will not budge one inch.

I at once refused longer to serve on Olympic Jury for Paintings. I am just about disgusted.

Sincerely
Preston Harrison.

July 5, 1952

Mr. Preston Harrison
Hotel Knickerbocker
Walton Place at Michigan Avenue
Chicago, Ill.

Dear Mr. ~~Preston~~ Harrison:

In Mrs. Halpert's absence, I wish to acknowledge the receipt of your check for 1[illegible].00. Thank you. The [illegible] regarding your letter will be referred to her.

Sincerely yours,

Bookkeeper

Edna Hartfield
mc.

Lesses Antique Shop
Worth While Antiques for the Home
145 Allen Street
Buffalo, N. Y.

Tupper 9599 Appraisers

July 8/32.

Mrs. Edith G. Halpert.
American Folk Art Gallery.
113 W. 13th St.
New York City.

Dear Mrs. Halpert—

Miss Christensen asked us to write you regarding the two enclosed photographs. One is a picture of an old oil painting called Heel and Toe and although the photograph does not do it justice, you can get a good idea with a

Lesses Antique Shop
Worth While Antiques for the Home
145 Allen Street
Buffalo, N. Y.

Tupper 9599 Appraisers

magnifying glass. The coloring is very vivid. The size is marked on back and it is only slightly damaged where we marked it.

The other picture is of a wonderful iron eagle which Miss Christensen thought you would be interested in and you can see the detail very well on photo.

Our price is $200.00 for the two or $100.00 each.

Lesses Antique Shop
Worth While Antiques for the Home
145 Allen Street
Buffalo, N. Y.

Tupper 9599 Appraisers

Kindly let us hear from you if interested and if not would you please return the photos.

Very truly Yours.
I. Lesses.

MRS. ELIE NADELMAN
RIVERDALE-ON-HUDSON
NEW YORK

Dear Mrs. Halpert:

I am sorry to have to bother you, but I *do* need some money towards meeting a mortgage payment.

Do you think it would be possible to get about one fourth of the amount of the sale immediately?

I could then wait for some more till August first, + then the last payment September first, as you suggested. Of course if a better arrangement could be made, it would be of great help.

You asked me about the "Boy + the horse". We had not thought of selling that, but if you wish it, we would sell it for $2000 –

Many thanks for your help.

Sincerely yours [illegible] M. Hadsheman.

Jul 8 '32.

July 8, 1932

Mr. Nelson Rockefeller
26 Broadway Room 2000
New York, N. Y.

Dear Mr. Rockefeller:

As I mentioned to you on several occasions, we have endeavored to purchase the bust of Lincoln, which you discovered, on Park Avenue, but have been unsuccessful in our efforts.

As a last resort I wrote to the owner of the building and the enclosed reply is self-explanatory. I hardly think it is worthwhile to buy the building for the bust and would suggest that the matter be dropped for the time being. With the way real estate is going these days, Mr. Kahn might be glad to sell Lincoln and forget about the building entirely.

How did Mrs. Rockefeller like the "Lonely Donkey"? I hope you had such a pleasant time during my visit. If you are planning to remain in these parts, I should like very much to have you and Mrs. Rockefeller join me on a visit to Mr. Sheeler. Ridgefield is not very far from you and I know you will enjoy seeing the Sheelers and the interesting photographic equipment in the studio. Any time that is convenient to you will be entirely agreeable as I am footloose this summer.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

July 8, 1952

Mr. William Sawitzky
41 Fifth Avenue
New York, N. Y.

Dear Mr. Sawitzky:

Yesterday, I visited the client, who is interested in the two paintings you left with us and finally obtained a definite decision.

She felt, as I thought at first, that in spite of their quality and historical value, those paintings did not fit in with her collection of folk art, or primitive paintings. I am sorry that I incurred so much waste motion and time for you, but such are the ways of the modern business world.

I am returning the paintings together with the photographs.

I have also communicated with Mrs. Brownell, who has [illegible] business in the interim. However, Mrs. Cecil, who collaborated with her on this object is still [illegible]. I had a long talk with her [illegible] told me that although she is practically convinced that the client will [illegible] the Copley, she could not push the matter, as it is not her method of business operation. In spite of all my explanation regarding the situation in relation to this painting, I could [illegible] her [illegible] her "business operations." This means that no further information can be had until the first of the month. If you think it best, we shall return the painting to you, until such time as a definite offer is made, then [illegible] business to the owner. This is a very embarrassing situation, but I can think of nothing further that I could do. My apologies.

Mrs. Goldsmith mentioned that you were working on a book of American art and Mr. Cahill, who was present at the time, is very eager to talk with you, to exchange information. I should like to arrange an evening in my home shortly. Could you and Mrs. Sawitzky have dinner with me some evening, next week, and I shall ask Mr. Cahill to join us? Whether you plan to discuss American art or not, it will be a great pleasure to get together. Would Tuesday do? I look forward to hearing from you soon.

Sincerely yours,

Art Committee
Phillips Mill Association
New Hope, Pennsylvania

July 9th/1932

My Dear Mrs Halpert

Sometime ago I think I mentioned to you a canvass which I was trying to get hold of. I now have it in my possession and am trying to learn something of its history

It is a painting 5 feet 9 inches (5'9") by seven feet 3 inches (7' 3"). The figure of Christ with upraised right arm in white with red cloak bright halo, clouds rocks etc.,

The canvass is torn and folded and in bad condition.

Am cleaning it with warm water and ivory soap and renewing it and the colors are

over.

coming out better with each treatment. It is very interesting to me and I would like you to see it, on the back is the following inscription:

"Painted by John H. Cope"
"Month of June. 1874"
"Aquetong Pennsylvania"

"Aquetong" is cross roads two miles from here.

The date might be 1874 or 1879 or 1844.

I hope to come over to New York some time and may bring the canvass along.

Sincerely
H. Moore Price

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

July 11, 1922

Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert,

Mr. Winlock says that you are free to announce the purchase of the Alexander Brook at any time you see fit.

Sincerely,

Bryson Burroughs.

Curator

Date. Typographical error.
Not 1922. Probably 1932
DStepfr

D.12

26 Broadway
New York

July 11, 1932.

Dear Mrs Halpert:

I have your letter of July 8th with the enclosed note from Mr. Kahn. He doesn't seem to appreciate the aesthetic values of Lincoln's bust which he is so fortunate in having on his building. However, as you say, it doesn't look as though there were much chance of getting the bust at the present time.

It is terribly nice of you to take us with you sometime to visit Mr. Sheeler. It will give us great pleasure to do so and I will speak to Mary about it so we may arrange some date.

I received a letter and some drawings from Duncan Ferguson. He has made three studies of which we all agreed the one marked No. 1 was the most interesting. The only thing that worries me a little is the lady's right foot. In case you haven't seen these drawings, I am sending them to you under separate cover and would appreciate it if you would be good enough to mail them back to Mr. Ferguson at your convenience. In the meantime I will write him saying that we agree with him in selecting sketch No. 1 and as soon as you have had a chance to look the drawings over you will return them to him.

Please make any comments or suggestions that come to your mind.

Very sincerely,

Nelson A. Rockefeller

Mrs Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

AFA

WILLIAM SAWITZKY
41 FIFTH AVENUE
NEW YORK CITY

June 11, 1932.

Mrs.Edith Halpert,
Downtown Gallery, Inc.
113 West 13th St.
New York City.

Dear Mrs.Halpert:

Regarding the site of Washington's birthplace, as well as the house itself, you will find a good article in "Antiques" for February, 1931, pp.98-101. It is a summing-up of the scholarly researches of Mr.Charles Arthur Hoppin, an examiner of ancient records of persons and property, whose conclusions have been accepted as final by the Wakefield National Memorial Association.

The historic site is, of course, at Pope's Creek in Westmoreland Co., Virginia, where it joins the Potomac. I visited "Wakefield" last summer and saw the reconstructed house before it was quite finished and taken over by the Federal Government. In talking to the lady in charge, I mentioned the oil painting about which you are inquiring, and which shows a flat stone with the inscription "Birthplace of George Washington". She told me that to her knowledge such a stone had actually been put down as a marker on the sadly neglected site about a hundred years ago by George Washington Parke Custis (1781-1857), Martha Washington's only grandson and George Washington's adopted son. In later years this simple marker was replaced by a tall granite shaft (a small replica, so to say, of the Washington monument in Washington, D.C.) with the words at its base "Birthplace of Washington". It was, most probably, at this time that C.W.P.Custis's "marker" disappeared, as nobody seems to know what has become of the stone. The granite shaft has recently been moved to a place near the entrance to the grounds.

I was first under the impression that the picture in question was painted for the purpose of being engraved or lithographed, but I have searched high and low without finding any such print or even a somewhat similar one. I have also consulted the two best connoisseurs of early American prints, Dr.Frank Weitenkampf and Mr.Robert Fridenberg, but they are unable to recall any print of such a character. It appears, therefore, quite certain that the painting is a rather unique little item.

Believe me,

Very sincerely yours

Wm. Sawitzky.

"Portrait of William Hanson Penn" by Anthony Lewis DeRose.

Canvas, 25 x 32 inches.

Colors: Hazel eyes, dark brown curly hair. Dark blue coat with brass buttons, white waistcoat, fawn-colored breeches. Chair of light brown wood, with a strip of the bright red upholstery showing. Green tablecloth. Books bound in brown leather, with title labels in red, green and yellow. Background of a light greyish brown, with a strip of darker brown at the left.

The canvas was signed, dated and inscribed on the back:

Lower right corner: A.L.DeRose
Pinxt 1821
Pt.Tobacco
Myd.

Middle of the canvas: "This is a Portrait of William Hanson Penn of Charles County (Maryland) who presents it to Captain John C.Jones as a memento of sincere friendship and regards. July 6th, 1830."

These inscriptions are now covered by the re-lining, but they were photographed before the old canvas was reinforced with a new one.

William Hanson Penn was the second son of Major William Penn, of Charles County, Maryland, and his wife Sarah Hanson. (See: "Old Kent: The Eastern Shore of Maryland" by George A.Hanson, Baltimore, 1876, p.118)

Anthony Lewis DeRose was born Aug.17, 1803, in New York City. He studied under John Rubens Smith (a son of the famous English mezzotint engraver John Raphael Smith), and also at the National Academy School in New York. He was elected an Academician in 1833, his specialty being portraiture and "historical compositions". He died April 2, 1836, at the age of 33. The portrait of William Hanson Penn he painted at the age of 18, which shows that he was an artist of unusual ability.

40 West 69th St
N.Y. Jan 22.
1932

Dear Edith Halpert.

I received the check from Mrs. Rockefeller the other day. and it came in the nick of time if anything ever did.

There is however something else. A situation has arisen which makes it urgent that my wife and I take a short trip abroad. It need only be for a couple of weeks but I find it most necessary (It is not merely a pleasure jaunt)

With some debts and immediate expenses, the $500 cannot go very far. Of course what you have done was for Mrs. R. — not for me directly. Yet I appreciate your part in it.

What I want to know is this = Is there any possible way by which I can raise $400 more on my work in any way you can suggest? It is more important than I can tell you. Somehow I feel confident that you can do it and if you do I shall be deeply grateful. and it is not inconceivable that I may be able to show my

appreciation for it some day -

Please try!

If $400 = is not feasible what part is?

and I shall try to raise the rest somehow

I have a new painting practically completed

and there are 2-3 others coming -

again - please try!

Very Sincerely

Bernar Ferrison

PERRY, SHAW AND HEPBURN
ARCHITECTS

141 MILK STREET, BOSTON

WILLIAM G. PERRY
THOMAS MOTT SHAW
ANDREW H. HEPBURN

WALTER M. MACOMBER

MEMBERS
THE AMERICAN INSTITUTE
OF ARCHITECTS

BOSTON July 12, 1932.
CONCERNING Figurehead of Raleigh.

Mrs. Edith G. Halpert,
American Folk Art Gallery,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:

Thank you for your letter of July 5th and the photograph of Sir Walter Raleigh showing the measurements. I have sent a copy of your letter to Col. Woods and will notify you what his decision is in regard to this piece.

With kindest regards,

Very sincerely yours,

Susan Higginson Nash.

SHN:EBC

Belmont, New Hampshire.
13 July, 1932.

Dear Mrs. Halpert—

I'm delighted to hear that you have bought yourself an old house! Now is the time to pick up bargains in Real Estate, and I should advise anyone to do it who can possibly find the necessary cash. I'm eager to see yours! (Do tell me just where it is, as I never know when I may be coming to New York and I should certainly want to take a look at the outside, even if you weren't there. I'm always interested in the old houses, you know, and have just been commissioned by a friend to find him one in the Connecticut-Westchester-New York section — which may develop into my letting it to him as a business undertaking. I hope I can swing into some work of that sort as an activity while other things are so utterly dead, and until I can sell some of my own Real Estate.

Best wishes to you! Be sure to let me know your new location!

Cordially yours—
Isabel Carleton Wilde

MRS. ELIE NADELMAN
RIVERDALE-ON-HUDSON
NEW YORK

Dear Mrs. Halpert,

Thank you for your cheque. It is of great help. Your statement sent a few days ago is quite according to my understanding, so I am not bothering to send a bill. The rooster is $200- with 10% for the gallery, & the

"Boy & Horse" $2000 - with 20% for the gallery. The same 20% should you sell the Pastel, & the Washington.

We are hoping to get the plaster bust!!

With best wishes, sincerely yours

Viola M. Nadelman.

July 14. 1932.

July 15, 1932

Mr. Bernard Gussow
40 West 69th Street
New York, N. Y.

Dear Mr. Gussow:

On my return from a short trip I found your letter asking for $400.

I am sorry that your present conditions make this necessary. However, I see no way of raising any funds at present, no matter how small the sum. So many artists are in desperate circumstances now that I think you are particularly fortunate in securing the money from Mrs. R.

If I can think of any suggestion in the future I shall get in touch with you.

I hope you are successful in raising money.

Sincerely yours,

Director

Edith Gregor Halpert
Inc.

July 15, 1952

Mr. Arch Horn
Richfield, Conn.

Dear Mr. Horn:

Please forgive me for not having communicated with you sooner but I planned to be in your neighborhood daily and carried around a check in my purse. I was finally convinced that it was best to write and save time.

Within the next week or so I shall become resident of Connecticut and the pictures will be called for. I also hope to acquire some furniture as my present equipment includes one bed, a chest of draws and forty or fifty pictures.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

July 15, 1932

Lesses Antique Shop
145 Allen Street
Buffalo, N. Y.

Dear Mr. Lesses:

Thank you for sending us photographs of the painting and the sculpture.

The painting is a little out of character for us and from the photograph I cannot ascertain whether it is actually an American picture or not. The eagle is too large for our purpose.

The photographs are being returned to you. When you come across paintings and sculpture more of the type we are exhibiting at the Albright Gallery we should be pleased to hear from you.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

enclosure

July 15, 1932

Mr. D. B. Mummert
810 North Sixth Street
Harrisburg, Pa.

Dear Mr. Mummert:

It was very good of you to get the photographs of the carving.

This is distinctly not a figurehead and we cannot, therefore, consider it in that group. As a straight piece of sculpture it is a little too late and too formalized for our purpose.

The photographs are being returned at your request. We thank you for your kind attention.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

enclosure

July 15, 1952

Mrs. Elie Nadelman
Riverdale-on-Hudson
New York

Dear Mrs. Nadelman:

Thank you for the note.

Within the next few days I shall communicate with my client to suggest the exchange which I hope can be effected as the plaster bust really belongs in your museum, while the metal rooster would be very fitting as an addition to the large group of weathervanes in this [illegible] collection [illegible] this is so fine an example that it would be a valuable asset.

Regarding the bill, I would appreciate having you send me one for our records as our accountant insists on bills from the persons from whom we purchase. This is a standard arrangement he instituted and we like to keep him happy by giving him such records. Won't you please copy the items on one of your letterheads.

I hope to square up the account on the first of next month.

My very best regards to you and Mr. Nadelman.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

July 18, 1932

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Miss Halpert:

Thank you for your letter of July 11th regarding the eight paintings of birth and wedding certificates which were sent to you by Mr. Bolander and which you are planning to purchase. There were one or two in the group which I should like very much to have bought either for the Fogg Museum or for myself. But unfortunately, financial matters are getting worse and I do not feel able to afford any of them either for the Fogg Museum or for myself even at the very low price which you mention. When better times come and when I feel able to make purchases of that sort again, if these paintings are still for sale I might like to get one or two of them.

Regretting that I am not able to do anything about them now, and thanking you again,

Yours sincerely

Edward W. Forbes

Shahn

July 19, 1932

Mr. Bennett A. Cerf
Random House, Inc.
20 East 57th Street
New York, N. Y.

Dear Mr. Cerf:

In going through some correspondence this morning I found the correct address of Matthew Josephson. It is R. F. D. Sherman, Connecticut, instead of Milford.

Mr. Walling called yesterday afternoon and we had a very pleasant time as we had occasion to work together years ago, when I was in hardboiled commercial business. He evidently has the figures on hand as Mr. Jaffe, who communicated with me, has estimated the cost for Covici Friede.

It was a great pleasure to meet you and I do hope that your discrimination will guide you to the publication of what I think will be one of the great books in American history and one which will have besides a great American public, as much if not more appreciation in Europe, where the subject interest will play a very important part.

Sincerely yours,

Director

Edith Gregor Halpert
ac.

July 19, 1932

Mr. R. Moore Price
Art Committee
Phillips Mill Association
New Hope, Pa.

Dear Mr. Price:

The painting which you described in your letter sounds interesting but if its date is as late as 1874, I doubt whether it would fit into our collection.

However, if you are planning to bring it into New York, I shall be very much interested to see it. I am looking forward to your visit.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

July 19, 1932

Mrs. J. D. Rockefeller, Jr.
The Eyrie
Seal Harbor, Maine

Dear Mrs. Rockefeller:

Several days ago Mrs. Nadelman brought the weathervane which was omitted from the group offered to you for selection in Pocantico. This weathervane, of a rooster, is in silhouette and can well be called one of the finest examples of American folk art. Mr. Nadelman considered it the outstanding work in this field until he saw your horse, now he places it second. The price as I originally mentioned is $500.

Mrs. Nadelman suggested that if we could obtain the plaster bust which you have in your collection, a fact of which she is not cognizant, she would credit $150 against the price of the rooster. The Nadelman collection of plaster is very complete and comprises more than a hundred items. Both Mr. and Mrs. Nadelman were very eager to purchase the bust originally but I informed them, at the time that it could not be sold until I had shown it to another collector. Of course it is unquestionably one of the rarest of the plaster pieces and I cannot very well recommend your giving it up but I did promise to communicate with the owner and to give Mrs. Nadelman a reply.

During the week-end I finally succeeded in seeing the very remarkable portrait in Danbury, Connecticut, which has almost become a legend among the artists who have seen it. It deserves all the prestige it has; as in my estimation, it is the finest of all anonymous portraits in any folk art tradition and can be compared favorably with the Italian primitives. It is so unusual in conception and in execution that it stands in a class by itself. The painting must date from the revolutionary war. The young woman portrayed wears a costume of the period and the coiffure of powdered curls is definitely the

1770's. A black velvet ribbon is tied around her throat and in the center there is a locket of a beautiful young man who is said to have been her fiance, killed in the war. The entire portrait is in subdued whites, grays and blacks with one or two color notes.

The owners have been told by so many artists and other enthusiasts how great a work this is that there is no means of getting it away, particularly since the owners are people of means. I am now trying to devise some method of approaching them as I consider it imperative to get that portrait at any price, even if the latter should go into the old master territory. I am doing this at my own risk as I think it is worth any sacrifice to have that painting. The owners do not really appreciate it aesthetically but say so because they have been told that the painting is a masterpiece. It is being sent to Chicago this week to a member of the family who is the rightful owner through succession.

If at some future time the miracle is accomplished, I shall let you know and am reasonably certain that you will feel as enthusiastic about the portrait as I do. Even if it is not possible to purchase it, it would be an important addition in the forth coming exhibition at the museum. It is possible that the owner will lend it for that purpose but I shall try to buy it before any general publicity can be obtained.

I am leaving for a short vacation which I will spend in my new house in Connecticut but shall be in and out of the city every week. I hope you are having a very pleasant summer. I shall communicate with you in Maine when I take the trip north during the month of August.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

RANDOM HOUSE 20 E 57 · NEW YORK

The American Selling Agent for the NONESUCH PRESS Limited Editions

July 21, 1932

Miss Edith Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Miss Halpert:

I spent all yesterday with Bill Walling and his partner and whenever I could tear Bill's attention away from a girl in a yellow one-piece bathing suit who was ogling him from a nearby point of vantage, we discussed the Sacco-Venzetti book in great detail.

Obviously our original idea on the book is impossible. The cost of producing a thousand copies of a book measuring about 6 x 9 that will include the 23 pictures plus 90 pages of text would be $3200.00 without the binding; the binding would cost another 40¢ a copy. I should think, in other words, our book would cost about $3.60 without royalty.

The thing that can save the whole project is the limited edition idea which we talked of briefly the other day. If we could produce 50 copies, each containing an original signed lithograph by the artist, to retail at about $35.00 and sell these 50 copies at that full retail price, I think we could work out the plan so as to make the whole publication possible. The question that comes up immediately in my mind is:--how much help can we get from the people who have already shown great interest in these pictures. I am wondering whether we could not sell four or five copies each of the limited edition to each person who owns one of the original pictures since obviously the publication of this book should greatly enhance the value of each of these original pictures. There are two people who wanted to buy the entire set; I wonder if we can approach these people also and see what help we could enlist.

I would be very glad to hear your views on the subject.

Cordially,

bac;ref

The Eyrie
Seal Harbor, Maine

July 29, 1932

Dear Mrs. Halpert:

Whenever I think of the price that I paid for the Nadelmann's velvet and one or two other things that I bought from their collection, my self-respect takes suck a terrific drop that it is extremely difficult for me to consider buying anything at all at the present time. The more I think of it the more absurd it seems to me to have paid $350 for that velvet just because it happened to have a signature on it and because it was somewhat different. When one thinks of the difficulty that everyone is having today to dispose of even the most rare and valuable things, it does seem rather absurd to pay a very high price for an Early American velvet.

I remember your quoting some of your mother's sayings to me and I have been quoting to myself some of my mother's sayings, one of which was, "A fool and his money are soon parted". I am sure in your heart of hearts you probably sympathize with me, particularly in regard to that velvet. So you see I am not in a buying frame of mind at the moment but I was glad to hear that you had found such a lovely old portrait and we will hope that time will soften my personal depression and that I may come back to New York with more confidence in my own ability to look after myself.

Sincerely,

Abby A. Rockefeller.

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

August 1, 1932

Mr. Edward L. Chase
Douglaston
Long Island

Dear Mr. Chase:

Enclosed you will find a statement of the balance due on the Brook painting.

Although I recall stating that I would not follow you up on the payment, I would appreciate hearing from you regarding the possibility of making a small installment in the near future. We are trying to budget our payments to artists and whatever information you can give me will be very helpful in this connection.

I hope you are still enjoying the very fine example you have in your collection and that I shall have the pleasure to hear from you soon.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

enclosure

August 2, 1932

Mr. Benett Cerf
Random House
20 East 57th Street
New York, N. Y.

Dear Mr. Cerf:

On my return from a short vacation in Connecticut, I found your very interesting letter. I am sorry that I cannot try to compete with the girl in yellow but if Mr. Walling can be put into a businesslike frame of mind -- a less expansive one than at the beach -- he may be able to shave the cost of printing of the Sacco-Venzetti book.

The figure given seems rather high in proportion to earlier quotations. If you will refer to Mr. Jaffe or Mr. Brown I think that you will find that the figure is considerably lower. Perhaps the difference was in the size of the book, a record of which these two reverent gentleman must have.

In the meantime I am writing to Ben Shahn, who may have some ideas which he developed during his stay in Truro, Mass.

Personally, I think $35.00 is a pretty husky price for a book, particularly since neither Sacco nor Venzetti made Broadway. $25.00 seems more logical as art collectors have paid this price for many books in the past. Fifty at that price should not be a difficult prospect. You will hear from me shortly.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

August 2, 1932

Mrs. C. E. Koontz
213 West Pall Mall Street
Winchester, Va.

Dear Mrs. Koontz:

I had hoped to take another trip this summer at which time I would have visited your shop. However, it seems out of the question now.

It is very difficult for us to judge pictures from description. If you have a photograph or snapshot of the painting referred to in your letter we should be very glad to consider it.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

Edith G. Halpert

Aug 3 - 32.

Madam.

Am enclosing Photo. of 4 Old Penn.
German hand painted pictures, the one
in center, Eagle & Shield did not get
all in Photo shows cut off at bottom, it
is perfect, No. 1 and 2 and 4 are unusual ones,
the Hessian Soldier is most unusual, we
had a [illegible] here, when Hessian Soldiers
who were captured during Revolution was
were kept, priced reasonable, priced by No.
No. 1. $15.00 No. 2 $15.00 No. 3 $10.00 and No. 4. $15.00
These are priced very reasonable and they are fine.

Very Truly
[illegible]. M. Heffner
346 So. Fifth St.

August 3, 1932

Mrs. Isabel Carleton Wilde
2 Bond Street
Cambridge, Mass.

Dear Mrs. Wilde:

I have just returned from a short stay in my Connecticut house and am still feeling very happy about it. I am planning to go back again, possibly on the 13th of August, and shall be there every week-end till October.

If you should be coming by do stop in. Although I am officially in Newtown, the house is not actually in the village but is in what is called the Hattertown district on the Eden Hill Road. Coming from Danbury through Bethel you strike the road by turning right at the fork, on the left of which is a sign directing you to the village of Newtown. This fork appears directly after you pass a garage called Kosey Korner. I am drawing a map below.

It would be fun if you could come while I am there as I should so much like to get your reaction. In any event I look forward to seeing you before the summer is over.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

MRS. ELIE NADELMAN
RIVERDALE-ON-HUDSON
NEW YORK

Dear Mrs. Halpert;

Forgive me bothering you but I had expected to receive a cheque on the first, in further payment of the paintings etc. which you sold.

Will you let me hear from you?

With best wishes sincerely

Yours

Viola M. Hadelman.

August fourth 1932.

P.S. Would you be interested in a very remarkable quilt I have? Would like to show it to you.

August 5, 1932

Mr. C/ M. Heffner
346 South Fifth St.
Reading, Pa.

Dear Mr. Heffner:

Thank youffor sending us the photographs of German hand-painted pictures.

We have such a large supply of this type of painting in our collection that we do not feel inclined to invest iy further funds at present.

Perhaps when things pick up we shall get in touch with you.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

August 5, 1932

Mrs. Elie Nadelman
Riverdale-on-Hudson
New York, N. Y.

Dear Mrs. Nadelman:

Evidently our correspondence crossed. I ascertained today that your check for the entire balance was mailed yesterday and no doubt you have received it by this time.

I am leaving for a short vacation within the next week or so and if you are at home when I return, I shall call on you to see the quilt. It will be so nice to visit you again.

My best regards to Mr. Nadelman.

Sincerely yours,

Director

Edith Gregor Halpert
nc.

August 5, 1932

Mrs. Susan Higginson Nash
Perry, Shaw & Hepburn
141 Milk Street
Boston, Mass.

Dear Mrs. Nash:

On my return from a short vacation I learned that you had called at the gallery to see the figure head of "Sir Walter Raleigh."

I planned to offer this carving to a mid-western client but before so doing should like to know whether you are still interested. I feel, of course, that this is a special opportunity, particularly in view of the local interest as well as the very special price quoted.

During my trip through Connecticut, I came across some very interesting material, in the home of a Dr. Humphreys. I believe Dr. Humphreys has written to Mr. Perry directly, describing the paintings by Gilbert Stuart, Charles Wilson Peale, Trumbull and others. Dr. Humphreys may or may not have mentioned the remarkable collection of Washingtonia. He has many valuable documents and letters, written by George Washington.

I think it would be worth your while to pay a visit to the owner. He can be reached through Mr. Arch E. Horne, Ridgefield, Conn.

I hope to have the pleasure of seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
no.

Hawaii. /address.

Aug. 6' 32

My dear Mrs Halpert - Thanks for your cheery letter - bless the sculptors + painters both if they can keep happy during these times!

I am so sorry I shan't be in

New York while you are there, it
is always a joy to see you. but
when the cool breezes begin to blow
(and perhaps before) the Old Town
will again claim me. Am to be in
Old Lyme with the MacCurdys the
eleventh & twelfth of August but
perhaps will elude the big cities.
Tell me, sometime, all about the
Americana hunting trip - it sounds
glorious! Best of wishes
most cordially Lillian Henkel Haass

P.

2400 S. Western Ave -
Los Angeles.
August 7 - 1932

My dear Mrs. Walpert —

It is tough I know but honestly I simply can do no better these days - Any way to date you will have received Two Hundred and Ninety ($290.–) Dollars from me - thus leaving One Hundred and Ninety ($190.–) Dollars still due on the Ruby painting. I will do the best I can - sooner or later you will receive payment in full - unfortunately I can make no promises as to time required.

The Olympic Exhibition now in our Museum under supervision of Miss Mechlin came near being my Waterloo - Miss Mechlin who had invited me last December to serve on Jury of Painting (I accepted and fully intended being a hospitable host to visiting Jurors) - suddenly got idea that our Mission Galleries interfered with her Olympic show - not because ample wall space would not be available elsewhere - simply because she wanted a continuous series of galleries - and our four galleries were in the most conspicuous Museum original lay-out.

On July 1 - while still in Chicago - word came to me that our rooms would be used for Olympic Exhibition - our collections would be temporarily installed in another top gallery.

It fairly burned me up - regardless of all possible future consequences to myself - I sent at once two telegrams - 1st to Dr. Bryan Director - firmly stating that he was exceeding his powers - 2nd to Miss Mechlin resigning from her Jury and declining to have any further connection with her Exhibition - 3rd - to Board of Supervisors in which the Museum actually rests insisting on our permanent galleries being protected.

It ended the matter - very quiet - all our galleries remain intact - merely placards posted to effect that "this gallery is not in Olympic Exhibition"

Miss Mechlin was given the large gallery offered to me temporarily - No real harm was done but you can imagine the bitter after taste - Miss Mechlin thinks me an awful man - says terms of Harrison donations are old fashioned and archaic - I am even told that she wished screens erected literally closing off Harrison galleries during Olympic Exhibit. All of which makes me grin because silly - Miss Mechlin & I have met - our relations are friendly - perhaps strained but I can stand the ordeal.

Director Bryan goes out of his way to be polite despite my telegram telling him to mind his own business - so perhaps a great lesson has been given & in a way the matter has been settled for all time in future.

Of course I voluntarily went last year to Board of Supervisors - & our original terms were changed so as to make it possible in 1956 - for a Jury of 5 Museum Directors (Chicago, San Francisco, San Diego, Huntington Foundation and Los Angeles) to advise elimination and each ten years thereafter. In other words - the original "in perpetuity" will not exist after 1956 unless so made by these experts but until 1956 nobody can touch our galleries.

When I say elimination - I mean any or all pictures in any or all collections - There may be no Harrison galleries after 1956 - or they may become quite small in number.

I am leaving no bouquets at our Harrison Galleries but take it from a strictly modest guy - the Museum is to be congratulated upon having four fine collections on display at this time and I am quite willing to see placards which emphasize "this gallery art in Olympic Exhibition".

You yourself will recognize just a few when I mention - Pos Kraky, Pascin, Demuth, Weber, Hirsch, Gussow, Prof "Hutt", Ault, Kroll, Halpert, Zorach, Walkowitz, Tiana, Stuart Davis, Kuhn & Pollet.

In Olympic Exhibition - the catalogue includes 1155 examples - of which about 380 are paintings - a bit difficult to say how many Water Colors - but most of total would be sculpture, Prints & architectural plans -

So when you are told that 47 paintings are now on display in Harrison Gallery of American Art and 26 French paintings or total 73 oil paintings - and 43 American Water Colors Pastels and 27 French Aquarelles now actually hanging - or total of 70 or grand total of 143 Harrison Gallery pictures - you must admit - not so bad for one poor lone little art patron.

We still have 70 French items - not now hanging as you see I too have a right to bat out a roar to Miss Macklin & Dr. Bryan. But being just a shrinking little violet I prefer keeping in silence & secrecy.

My days as a collector may be numbered - For 15 long years it has been scrap, fight, give & take - until I feel like a battle scarred veteran of the wars - Nobody hands

Thirdly unless as good in sports—absolutely punk in many places—especially in foreign groups where jury evidently was made up of athletic experts & not art experts. At that a couple of good things crept into French room—Van Dongen—several good examples by Germans & a few in English group.

Miss Mechlin personally invited Americans & she did well—Bellows, Chapin, Coleman, Du Bois, Eakins, Pop Hart, Homer, Kuniyoshi, Luks, Melchers, Sheeler & Mahonri Young being of real merit. I also liked her selections by Wayman Adams, F. W. Benson, Hayley Lever, & Eugene Speicher. I refer only to Paintings. There are some good Prints by Bellows, Benson, Diederich, Sloan, Lahey, Marsh & Mahonri Young—Sculpture by Diederich, Hering, McNeil, Manship, Wheelock, Young, & Zorach.

I was on original jury with Leon Kroll, John C. Johansen & Eugene Savage—Kroll resigned early in game & his place was taken by a local Mexican—Reginald Poland was my substitute.

The Sculpture Jurors all failed to show up except Harry Hering—two men from San Francisco took places of James Earle Fraser, Carl Milles, Scarpitta of Los Angeles was substituted for Manship and Rollins of Palace of Legion of Honor took place of Amadeo Faffi—

To be frank—it's a joke to make up an art exhibition confined to Sports or Sportsman—For instance Stefan Hirsch's so-called portrait of Helen Wills was pretty rotten & yet that lad can paint & how—I am crazy about his Water color in Harrison collection—

One of the most amusing instances occurred I think in a Swedish winter scene—a typical snow-covered forest of fir trees—& right in foreground—~~[illegible]~~ inverted skis have been shoved into snow drifts.

me - most people would like to take a side swipe at me -
No money - few friends - old age creeping on faster than I relish -
fat, fussy, flabby and frightened - what's the use?

I suppose I have much to be thankful for and some day I may get a little credit if not glory.

Los Angeles County has over 3.000.000 population - sooner or later anybody comes to Pacific Coast. When you stop to think that when I came 17 years ago Los Angeles had about 650.000 population - no art gallery - no knowledge of art of any description outside of local stuff - and that today. I can't whisper without blowing over a dozen art experts ready to teach me lessons. including dealers, painters, critics, writers, collectors and visitors - Wow! what a frightful & ghastly ordeal! -

I am not a fool absolutely - for I realize there are weak spots in our collections. If I live and can manage I want to weed out all [illegible] examples -

Last Spring Chicago Institute borrowed 14 of our French Water Colors and I was more than satisfied. Later Milwaukee, Denver, Colorado Springs borrowed 36 French things but I imagine it was wasted effort. Chicago has asked for some of our American things for World's Fair next year.

When you stop & consider A. P. Ryder, Thos. Eakins - nothing viewed among you - it took a generation to discover these men & another generation will come along to discover our next great artists.

Yours truly
Preston Harrison.

August 11, 1932

My dear Mrs. Rockefeller:

Upon my return from a discouraging trip in search of folk art, I found your letter. Pardon the delay in replying.

Your letter distressed me greatly, as I do not wish to be remembered as the agent in a transaction which left such bad impressions. As a matter of fact, I felt particularly gratified that I was instrumental in transferring some of the finest examples of American folk art to your collection. It may be presumptuous on my part to take such pride in your collection, and such intense interest in the American art ancestry. Perhaps I impose my enthusiasms. But it has been such a joy to work with you and to share your appreciation of the honest expression of an honest people. And above all, I realize that you were the first to see the vast possibilities in American Folk Art, and the first to recognize its aesthetic and national value - in a big way.

All along I felt that your collection should stand head and shoulders above all private and public collections, and that the first comprehensive presentation should include the gems in this field. We have travelled far and wide; we have done much research; we have followed every clue, locating prizes in most unexpected places. It has been hard and fascinating work, with occasional rewards in the way of fine paintings and sculpture at very low prices.

It is true that many works of art can now be bought for proportionately low prices. It is true that many dealers and collectors are obliged to make sacrifices. This applies not only to secondary but also to very fine works. But one must consider that the interest in American folk art is so fresh, and the prices comparatively so low, that great sacrifices cannot be expected. The interest developed during the depression when exploitation was impossible. At first, and even quite recently, we located some of the outstanding finds in homes and shops where the owners had no knowledge and no sense of discrimination. It was left to us to choose. We were free to select from thousands of objects, and although on many occasions we included some mediocre material in our purchases (where it was necessary to buy a "lot", we were successful in procuring some rare bargains. The figurehead, many of the paintings, and some of the carvings and weathervanes, certainly were low in price. The few exceptions were purchases made from the Hackett Galleries, Dr. Rosenbach, and several items from Mrs. Wilde - all star examples and well

worth the higher prices.

Everything now points to a higher market. The museum exhibitions and the many articles published in national magazines, newspapers, art maggzines, small papers throughout the country, have given folk art its proper status. The fine examples found and shown have taken away the stigma of the decorators' item associated with the mediocre portraits and the decorative Mid-Victorian tidbits. The immediate prospect of better,times combined with the advantages of a little exploited field - a field which includes aesthetics and history - give promise of such great future possibilities that knowing owners value their folk art possessions very highly. Such experienced and sophisticated collectors as Mr. and Mrs. Nadelman know that it is but a question of a short time when the value of American folk art will mount to prices many times what they set on the paintings we purchased from them. It is important, in comparirg the prices they paid and asked, to consider the thousands of dollars involved in merely hunting and locating good objects, and the amount of worthless material one has to pay for in order to obtain the few good examples. Mrs. Nadelman remarked about the outlay of time and money in these many years of travel in search of folk art in this country.

When one considers the fact that in spite of the quantity of material one sees, only a very small percentage is good; and a much smaller percentage "great", the Nadelman collection - in the latter category - was a real treasure trove. I mentioned originally that the Nadelman objects were comparatively high, but added that their importance to the collection was too essentinl to forego the opportunity of acquiring these choice examples. The Haviland velvet is high when compared to the prices you paid for your other fine velvets, but it is a rare item both in quality and in its fame through reproduction in all the articles on paintings in velvet. Such material is scarce and belongs in a collection which now has the cream of many private collections, galleries, shops and homes. It is not esay to sell works of art. But it is not always easy to buy. For instance, the remarkable portrait in Danbury of which I wrote to you recently cannot be bought at any price; the Indian and Buffalo painting for which we took three expensive trips, and engaged another antique dealer to buy for us, is still in the possession of the owner who says she is prepared to wait ten years, if necessary, to get her price; Mr. Kridenberg still refuses to reduce the price on the "Train". With all our scouts following every lead, we have had but three or four really worthwhile paintings offered to us this summer.

I am leaving town tomorrow for a trip to the Cape, and on to Maine, to follow a few new leads. In spite of our present conditions, and the general summer dullness, I am set to "clean up" the territory. But I promise to offer you no more folk art, in accordance with your wishes. And if you wish, we shall repurchase any of the Nadelman items which you find too high, if you will permit us to postpone payment until the gallery reopens for business.

.. I shoud



LOUIS J. CLARK

ANTIQUES — PERIOD FURNITURE — PAINTINGS
SHIP MODELS — OLD SHIP PICTURES
HOOKED RUGS
GLASS — CHINA — PORCELAINS
OBJECTS OF ART

UNUSUAL PIECES NOT TO BE FOUND ELSEWHERE

EXPERT APPRAISALS OF ESTATES FOR
PROBATE AND ALL PURPOSES

MAIN STREET, OPPOSITE POST OFFICE
NANTUCKET ISLAND, MASSACHUSETTS

August 15, 1932.

Mrs. B. K. Goldsmith,
113 West 13th Street,
New York City.

Dear Madam:

I am in receipt of your letter from New Bedford, and regret exceedingly that you were unable to get into my shop. I usually keep a card with my telephone number in the window, as frequently people are on the Island on Sunday who would like to come into my shop. I hope that at some future date you will be able to come back to Nantucket.

In regard to the Figurehead which you saw inside the window I have to advise you that I picked this up in Newburyport. I do not know what ship it came from.

It was exhibited last winter at the Newark Museum, Newark, N.J. where they showed a collection of American Folk Sculpture. They wished to buy this Figurehead, but as is the case with so many museums at the present time they did not have a large enough appropriation. Our price to them was $300. If you want the Figurehead I would now sell it for $225. The Musueum showed a full page picture of the Figurehead, with literature about it in their catalogue of the exhibit. I have the catalogue in my shop somewhere, and if you wish to buy the Figurehead, I will give you the catalogue.

Again regretting that I did not have an opportunity of showing you the pieces in my shop, I am

Yours very truly,

Louis J. Clark

40 W. 69th
N.Y. Sunday Aug 16
193[illegible]

Dear Mrs Halpert

It takes very little these days to be knocked off one's feet. I merely am now owing to some slight reverses, and I am practically trying to get a hold of a little money to avoid worse things — I am turning to you in the hope that possibly I can get $100 for an oil — or some water colors — or some of my earlier & very good pastels that I have put aside — with a view of an exhibit some day.

I have no claim on you of course but I still somehow feel that when there is an urgent need I can count on you. Can I?

Please let me hear as soon as you possibly get this —

Very Sincerely

Bernar Gussow



LOUIS J. CLARK

ANTIQUES PERIOD FURNITURE PAINTINGS
SHIP MODELS OLD SHIP PICTURES
HOOKED RUGS
GLASS CHINA PORCELAINS
OBJECTS OF ART
UNUSUAL PIECES NOT TO BE FOUND ELSEWHERE

EXPERT APPRAISALS OF ESTATES FOR PROBATE AND ALL PURPOSES

MAIN STREET, OPPOSITE POST OFFICE
NANTUCKET ISLAND, MASSACHUSETTS

August 25, 1932.

Mrs. B. K. Goldsmith,
113 West 13th Street,
New York,
N.Y.

Dear Mrs. Goldsmith,-

I am in receipt of your letter of the 23rd and I will let you have the Figurehead at the price of $200.

This is certainly a very great bargain. Upon receipt of your check I will make immediate shipment to you.

I am sending the catalogue of the Newark Museum to you under separate cover.

Yours very truly,

Louis J. Clark

M. KNOEDLER & CO.,
INC.
14 EAST 57TH STREET
NEW YORK
PARIS, 17 PLACE VENDOME
LONDON, 15 OLD BOND STREET
CABLE ADDRESSES KNOEDLER } NEW YORK PARIS LONDON

August 29th, 1932.

Mrs. Edith Gregor Halpert,
Newtown, Connecticut.

My dear Mrs. Halpert:

Your letter of August 24th received and I have telephoned your office that the arrangement you suggest is quite agreeable. Miss Byrne is out of town for a few days and I will hand her your check for $50.00 on her return, and explain that the second and final check will be paid next month. I will send the little head down to your Gallery at once.

You spoke the other day about a large house which the bank offered you for $10,000, and I am wondering whether it is still in the market. I have a friend who is much interested in it from my second-hand description and would be very glad to have you give me any details that you care to.

With thanks and kind regards,

Sincerely yours,

John J. Cunningham Jr

JJC:HS

The Eyrie
Seal Harbor, Maine

August 31st, 1932.

Dear Mrs. Halpert:-

I am enclosing the check for $500 for Mrs. Zorach as usual.

What became of you? We have been looking for you. Did you not get Mrs. Rockefeller's telegram saying she would be delighted to have you drop in? I hope you had a restful vacation some place.

Cordially,

Anna L. King

Mrs. E. G. Halpert
113 West 13th Street
New York City

PERRY, SHAW AND HEPBURN
ARCHITECTS

141 MILK STREET, BOSTON

WILLIAM G. PERRY
THOMAS MOTT SHAW
ANDREW H. HEPBURN

WALTER M. MACOMBER

MEMBERS
THE AMERICAN INSTITUTE
OF ARCHITECTS

AFA

BOSTON September 8, 1932.
CONCERNING Figurehead of Raleigh.

Mrs. Edith G. Halpert,
American Folk Art Gallery,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:

We have been authorized to purchase the figurehead of Sir Walter Raleigh for $200.00. Are you willing to sell the figurehead at this price? If so, we should like to have it shipped immediately to the

Williamsburg Holding Corp.
Williamsburg, Virginia.
Attn. Mr. James L. Cogar.,

the packing and express to be at your expense. We shall be glad to insure it in transit if we receive word from you that you care to sell it at this figure.

I was interested to hear that you had seen Dr. Humphreys's collection of paintings. The Williamsburg Holding Corporation does not intend to purchase any of his paintings at this time.

With kindest regards, I am

Very sincerely yours,

Susan Higginson Nash

SHN:EBC
Copies to Mr. Cogar
Miss Edsen

September 8th, 1932

Mr. John J. Cunningham, Jr.,
M. Knoedler & Co., Inc.
14 East 57th Street,
New York City, N.Y.

Dear Mr. Cunningham,

Your letter arrived during my absence and just reached me on my return to the city and to work.

The house which I mentioned to you has been sold, as I ascertained a week ago, but if you will have your friend refer to Mr. Briscoe, a real estate agent at Bethel, Conn., he will put him in touch with some other interesting bargains.

Briscoe is my agent in the farm purchases and the most reputable dealer in the district, with a great variety of houses available.

Now that we are settling down, I hope that you will drop in to see our Early American collection.

Sincerely yours,

Director

Edith Gregor Halpert
EW

32 North Water Street,
New Bedford, Massachusetts.

Miss Edith Gregor Halpert,
The Down Town Gallery,
113 West 13th St.,
New York, N.Y.

My dear Miss Halpert:

I am enclosing the photographs which you desired. On the back of the figureheads you will find lowest depression prices which are far below the original cost.

I also enclose prints of elephants, camels and grist-mill which you overlooked taking with the others when you were last here.

Hoping I may hear good reports from you, I remain

Very truly yours,

WHALING CITY ANTIQUE SHOPP
J.A. CARR, Proprietor

September 12, 1932.

J. A. Carr

AFA

September 12th, 1932

Dr. Leigh Hunt,
600 West 146th St.,
New York City, N.Y.

Dear Dr. Hunt,

Now that the summer season is about over I hope to have the pleasure of a visit from you. In the near future we expect to have the entire second floor arranged with American Folk Art and I am sure you will enjoy this exhibition. In any event, I hope you will drop in soon.

We are making up a catalog of the paintings in the collection either still in our possession or among those sold, and should like to get additional information on the Harrison portraits. The exact names of the sitters, approximately when painted, and any other data you have available. I shall be very grateful for your assistance.

Sincerely yours,

Director.

Edith Gregor Halpert
EW

September 12th, 1932

Mrs. Elie Nadelman,
Riverdale-on-the-Hudson, N.Y.

Dear Mrs. Nadelman,

I have just returned from a trip through New England and learned that once again we were crossing each others tracks. Mr. Creamer of Waldoboro, Me. mentioned that you and Mr. Nadelman had called a short time before my visit. I am sorry to have missed you. I see you still have the fever and hope that you found some fine things. I was very fortunate in locating several unusually fine objects.

We are now working on the alterations in the Gallery and within a short time shall have the entire second floor devoted to American Folk Art. I hope that you and Mr. Nadelman will come to see the exhibition.

The client to whom we sold your paintings and sculpture is getting up a catalog and is eager to obtain all the information available. Can you supply any data as to date, locality and where found? To facilitate the work I am enclosing a list which I hope you will fill out and return to us at your convenience.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
EW

September 12, 1932

Mrs. Susan Higginson Nash,
Perry, Shaw & Hepburn,
141 Milk St.,
Boston, Mass.

Dear Mrs. Nash,

Thank you for your letter which has just reached me, due to the fact that I was on a trip through New England, locating new material.

We have accepted your offer and I find that the figurehead of Sir Walter Raleigh has already been shipped, in accordance with your instructions. We took care of the insurance and included that in our expense. I hope the figure reaches you in good condition and that it will be enthusiastically received.

During my trip I came across a most interesting carving of George Washington. This is a bust about four feet in height and was originally on a schoolhouse in Massachusetts. It is a very unusually fine example and can be had at a very low price. If you are interested I shall be glad to send you a photograph and further details.

Sincerely yours,

Director

Edith Gregor Halpert
EW

September 12th, 1952

Mrs. John D. Rockefeller, Jr.
10 West 54th Street,
New York City, N.Y.

Dear Mrs. Rockefeller,

I want to thank you for the very enjoyable visit I had with you in Seal Harbor. My enthusiasm for the country has not been dimmed and I hope to enjoy a much longer stay in that territory next year. It is unquestionably the most beautiful country I have ever seen.

Enclosed you will find a photograph of the Ralph Earl which I mentioned to you. It belongs to the Wadsworth Atheneum and can probably be borrowed for exhibition. I don't know whether it will fit in with the Folk Art Group, but it certainly should be shown in New York some time in the near future. If you are planning to be in Hartford, I would suggest that you drop in to see this magnificant canvas.

On my return to the City I spent a good deal of time at the Frick Library studying the file of Ralph Earl's work. It seems unfortunate that so little notice has been given this very important American painter whose work, though uneven in quality, often represents some of the finest of our painting tradition. Several days ago, Mr. Sawitzky, who is now writing a book on Earl told me of a very important canvas by this artist which is now on the market. Knoedler has a pair of portraits which are very fine and are priced at $25,000.00 for the pair. The canvas which I mentioned previously, called "General Gabriel Christie" cna be purchased for about $3,500.00 or less. I can arrange to have it sent to you, if you are interested. This is too "grand" a painting for the Folk Art collection, but it would fit into one of your other groups.

I stopped off in Ipswithh to see the Burnham collection which you

mentioned. If you are in the neighborhood of Ipswich, at any time, it would be worth your while to visit the old Burnham house, built in 1640. The Metropolitan Museum has a replica of one of the rooms. The interior is quite thrilling and is probably one of the most interesting examples of Early American architecture. The only painting of importance is illustrated on the enclosed card, but it is not for sale, as Mr. Burnham considers it a great American masterpiece. The picture reproduces to a great advantage and is not as interesting as it appears in the photograph. It is in the style of the Eddy Twins by Joseph Stock which we had in our exhibition, but does not measure up favorably. Mr. Burnham would probably accept an offer, although someone mentioned to me one time that he refused $3,000. I think you would enjoy seeing it, but I doubt whether you would consider it important enough to pay a high price.

I found some other items of interest regarding which I am now corresponding with Mr. Burnham, who has a most exaggerated idea of prices. There is one portrait in particular which I am anxious to get. If he will compromise on the price I shall purchase it and shall be glad to show it to you when you are back in the City.

Much to my surprise I came across a remarkable collection of Pennsylvania Dutch Chalk Ware on the Cape. I bought the entire collection, as well a some other very interesting paintings and sculpture. If you like, I can arrange to have them sent to your house, at your convenience, or when you pay the Gallery a visit I can show all the new acquisitions to you.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
EW

Sept. 13, 1932

Mr. J. A. Carr,
32 North Water Street,
New Bedford, Mass.

Dear Mr. Carr,

Thank you for sending me photographs of the figure heads. These are very interesting and I expect to make a decision within the next three or four days.

Please forgive me for not having communicated with you sooner, but my trip laster longer than I had expected, and I did not return to work until a day or two ago. I am now sending you prints of the negatives which you were good enough to let me have. We have all these carbons under consideration but in view of the present financial sta e are not in a position to make large purchases. However, I hope that something will develop shortly which will make it possible for us to make some acquisitions.

May I tell you how much I enjoyed the visit with you. I hope to see you again in the near future.

Sincerely yours,

Director

Edith Gregor Halpert
EW

Encl.

September 15th, 1932

Mr. Phillip Wittenberg,
70 West 40th St.,
New York City, N.Y.

Dear Phillip,

Enclosed you will find a copy of our agreement with Stuart Davis which you wanted to use in conjunction with the Charles Sheeler difficulties.

Apropos to our contracts with the artists, that of Joseph Pollet ends in October. As you probably have a copy, you ~~know the terms~~ of this contract and are aware of the fact that our payments to him were in the form of an advance against sales. During the two year term of the contract, the advances did not in any way correspond with the sales, the latter being about $2,000.00 less than the moneys paid.

What I want to know now, before the actual expiration date, is whether we are permitted to buy paintings to represent the difference between money advanced and sums received. That is, whether we may take from his stock the equivalent of $2,000.00 in pictures, at the wholesale price stipulated in the contract.

I should like very much to have this information shortly, so that I may be in a position to answer his letter of inquiry.

As I am alone in the Gallery these days, it is impossible for me to get away until after five. I want to see you regarding the stock distribution and shall do so at my earliest convenience. In the meantime I am sending you a copy of a letter addressed to Bee by her lawyer, in reference to the same matter.

In the meantime do let me have the information regarding Pollet.

Sincerely yours,

Director.

Edith Gregor Halpert
EW

DUNCAN CANDLER
ARCHITECT
126 EAST 27TH STREET
NEW YORK

430

September 14, 1932.

Dear Mrs. Halpert:

Vadim Chernoff's address is 39 West 67th Street. It is hard to reach him by telephone, but his number is Susquehanna 7-8803.

Sometime within a few days I shall be glad to stop in to talk with you about the business arrangements for the panels which Zorach is carving.

Sincerely yours,
Duncan Candler

Mrs. Edith G. Halpert,
The Downtown Gallery
113 West 13th Street
New York City

September 14th, 1932.

Miss Anna L. Kelly,
10 West 54th St.,
New York City, N.Y.

Dear Miss Kelly

This morning I received a note from Mrs. Zorach saying that the tapestry will not be finished on October 1st, but that she is making every effort to complete it within the next two months.

It is understood, of course, that payments will cease in October and that any extra time Mrs. Zorach is obliged to spend on the tapestry is done at her own responsibility. She will probably remain in Maine until she completes the work, as she can concentrate entirely on it away from the City. I am very eager to see it and hope that when she comes back Mrs. Rockefeller will have an opportunity to view this work.

Hope to see you in the near future.

Sincerely yours,

Director

Edith Gregor Halpert
EH

PERRY, SHAW AND HEPBURN
ARCHITECTS

111 MILK STREET, BOSTON

WILLIAM G. PERRY
THOMAS MOTT SHAW
ANDREW H. HEPBURN

WALTER M. MACOMBER

MEMBERS THE AMERICAN INSTITUTE OF ARCHITECTS

BOSTON September 14, 1932.
CONCERNING Bust of Raleigh

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Thank you for your letter of September 12th.

I am glad to know that the Bust of Raleigh has gone forward to the Raleigh Tavern.

I shall be glad to receive a photograph of the carving of George Washington which sounds most interesting. Do write me any details you may know in regard to it.

Yours very sincerely,

PERRY, SHAW AND HEPBURN

Susan Higginson Nash.

SHN:LS

LOUIS B. BOUDIN
PHILIP WITTENBERG

CHARLES S. HEPTER

BOUDIN & WITTENBERG
COUNSELLORS AT LAW
70 WEST 40TH STREET, NEW YORK

September 15th,
1 9 3 2.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Edith:

Strictly under the terms of your contract you are not entitled to reimburse yourself in the manner suggested in your letter of September 13th.

However, I believe that it might be advisable for you to take the equivalent of the difference at the wholesale price leaving it to Mr. Pollet to raise any question with regard thereto.

Yours very truly,

[signature]

PW:ML

THE SCHOOL-ARTS MAGAZINE
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EDITORIAL OFFICES STANFORD UNIVERSITY CALIFORNIA

PEDRO J. LEMOS Editor

STANFORD UNIVERSITY
CALIFORNIA

September 16, 1932

Director
American Folk Art Gallery
113 West 13th Street
New York City

Dear Sir:

The School Arts Magazine is to publish a special issue on American Colonial Art in February, 1933, and on looking over the enclosed catalog of the Centennial Exhibition of American FolkArt at the Albright Art Gallery, Buffalo, New York, we found mention on pages 19 and 20 of toys made by the German settlers of Pennsylvania.

We wrote to the Albright Art Gallery and were informed that the photographs had been returned to your gallery. We should be greatly pleased if we might secure photographs of these toys from your exhibition. If this is possible we should give credit to you and to your gallery for the material.

We are especially anxious to secure these photographs because it is difficult to obtain material on the craft work of the Pennsylvania Germans. Photographs of the toys you have would be of very great value to us and a great addition to our February Colonial issue of School Arts. If it should be possible for you to secure photographs of these toys and grant us permission to use them in School Arts, we should very greatly appreciate your courtesy.

Sincerely yours,

Pedro J. Lemos

Editor.

PJL:ah

Sept. 18.

Madam.

We are sending Express, a very early and unusual Old Weather Vane, price $10.00 Let me hear from yo. Respct.

C. M. Heffner

Reading Pa

AS. M. HEFF
DEALER IN
TIQUES & CURI

SEP 18
1932
7:30 PM
PA.

THIS SIDE OF CARD IS FOR ADDRESS

American Folk Art Galley
113 West 13th. St.
New York

AFA

September 19th, 1932.

Mr. Henry Ford,
Dearborn,
Michigan.

Dear Mr. Ford:-

After seeing your fascinating collection at your kind invitation during our meeting at the Society of Arts and Crafts, it occurred to me that in our group of American Folk Art there would be a number of items of special interest to you.

You may recall that you purchased from me, through the Society, several weather vanes. We have since added many remarkable examples of early American Art and Craft. This includes too many objects to enumerate. However, under separate cover I am sending you two photographs representing both sides of one tavern sign, which I purchased recently, - the name of the painters - Richmond & Whittle appear on this sign. The side on which the railroad train is shown represents the Barnstable Massachusetts Depot. The other is the harbor.

This is so rare an example and in such excellent condition that I felt it advisable to write to you - particularly since locomotion is the subject - before communicating with other collectors.

When you are in town I hope you will find time to drop in to see some of the other objects which may fit into your museum.

Yours very truly,

AMERICAN FOLK ART GALLERY

EGH:MD

September 19th, 1932.

Mr. J. A. Carr,
32 North Water Street,
New Bedford,
Massachusetts.

Dear Mr. Carr:-

Would it be possible to send us, on approval, the figurehead of a woman taken from the ship "Dolores"?

I find it impossible to leave time at present but am very eager to see this carving, as I think I could place it.

Do let me hear from you soon.

Sincerely yours,

AMERICAN FOLK ART GALLERY

EGH:MD

A. ROSENSHINE
2401 JACKSON STREET
SAN FRANCISCO
CALIFORNIA

1932

Sept. 20th

Dear Mrs Halpert.

Will you be kind enough to send me, the sitting bronze figure and stand, that you brought back from Paris a few years ago. (Not the one I sent to you recently.)



Please have this packed and shipped in the least expensive way, to me at the

alone address."

A young friend Ethel Arnstein, a very clever youngster, is going to N. Y. for the winter, to study art. I should like her to meet you and know your Gallery, as she has a great many N. Y. connections. I shall give her a card of introduction to you.

I hope things are picking up in your part of the world, one knows so little of what conditions really are.

Thanking you for your trouble and with kind regards.

Sincerely

[illegible]

32 North Water Street,
New Bedford, Mass.

Miss Edith G. Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York, N.Y.

My dear Miss Halpert:

Your letter of September 19th has been received. As several people are interested in the figure-heads and other carvings I feel that it would be inadvisable to ship any of them on approval.

One party representing a Museum is expected daily and I do not wish to disappoint him when he comes by not having the figureheads and other carvings here for his inspection. However, if the figurehead is not sold before October 12th one of my friends is planning to drive through to New York and will be there on that date and can bring the figurehead "Dolores" along for your inspection for the day as he is driving back to New Bedford late in the evening of the 12th. Will you kindly let me know if you could arrange to have your customer see it during that day?

This figurehead two years ago was priced at $1250. It is the most beautiful one in the country.

Awaiting the favor of a reply, I remain

Very truly yours,

WHALING CITY ANTIQUE SHOPP
J.A. CARR, PROPRIETOR.

September 20, 1932.

September 21st, 1932

Mr. Bryson Burroughs,
Curator of Paintings,
Metropolitan Museum of Art,
81st St. 5th Ave.,
New York City, N.Y.

Dear Mr. Burroughs,

The Whitney Museum of American Art has arranged for a memorial show of the work of the late Glenn Coleman. Mrs. Force asked me to co-operate with her in obtaining for the exhibition this artist's outstanding examples. I suggested that she write to you for "Speakeasy" which is unquestionably one of his finest works - one which would enhance the quality of the show materially. I hope that you will consent to lend this painting.

Some time in the near future won't you drop in to see the new paintings by several artists whose work you might be interested in adding to the Museum collection this season. If you will let me know when you can arrange to come in, I shall prepare a group for your inspection, to save you time.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
EW

The Eyrie
Seal Harbor, Maine

September 22nd, 1932.

Dear Mrs. Halpert:-

Thank you for your letter of the 19th regarding the question of the photographs of my American folk art.

I believe the reason I have always employed Mr. Koshiba all these years is because he has never published any photographs that he has ever taken of any of our family, neither has he ever asked to do so.

I should very seriously object to having Mr. Sunami sell photographs of any objects in my collection while I still own it. After it goes to Williamsburg I would not care. If the Museum catalog is quite fully illustrated, do you not think this would be the way for students to buy pictures of the things in the collection?

I shall be in New York again about the middle of October and will write and ask Mr. Cahill if this is time enough for him in regard to the catalog. I am looking forward to seeing his foreword and am very eager to have the whole thing settled in plenty of time. Thank you for the trouble you have taken in regard to this.

Sincerely,
Abby A. Rockefeller.

Mrs. Edith G. Halpert
113 West 13th Street
New York City

September 23, 1932.

Mr. C. M. Heffner,
Reading,
Pennsylvania.

Dear Mr. Heffner,

Thank you for sending us the Weather Vane. This is very interesting from the point of view that it is quaint and unique. It does not, however, fit in with our selection of material which is selected purely on an aesthetic basis.

We are therefore returning the Weather Vane to you.

Sincerely yours,

Director

Edith Gregor Halpert
DF

September 23, 1932.

Mrs. M. Levine,
Creative Art,
66 Fifth Avenue,
New York.

Dear Mrs. Levine,

Will you please advise me whether a Charles Locke "Latins", which was reproduced in the April 1931 issue of ATELIER, has been returned from London.

You wrote to me on January 20th regarding this matter.

Sincerely yours,

Director

Edith Gregor Halpert
DF

September 23, 1932.

Mr. Edmund Gurry,
Director Society of Arts & Crafts,
47 Watson Street,
Detroit, Mich.

Dear Mr. Gurry,

I am enclosing a check for $50 to be applied against my scholarship due in September. An additional check for $50 will be sent within the next few weeks.

I am sorry that I am obliged to pay only part at this time, but I am among those "financially embaressed" and shall do my best to clear up the balance very soon.

I do not want to allow anything to stand in the way of this scholarship and you may rest assured that another check will follow as soon as I can possibly arrange it.

My best wishes.

Sincerely yours,

Director

Edith Gregor Halpert
DF

Mr. Donald Deskey - 2.
September 27, 1932.

approval of the sketch the time limitation of November 1st would be rather absurd.

4. He should like to know whether

September 27, 1932.

Mr. Donald Deskey,
145 West 50th Street,
New York City.

Dear Donald,

This morning I received a letter from Stuart Davis together with the power of attorney.

There are several difficulties which he mentions and which I am listing:

1. His original sketch was based on the proportions of 10 x 17 feet. The present size of 8 x 17 changes the scale considerably. He is willing to do one of two things - expand his painting material or add a section.

2. Since it is difficult to obtain linen canvas that size, and since he feels the material is more sympathetic, will it be satisfactory to use duck?

3. As in his type of work it is difficult to make a cartoon, he wants to have eliminated this condition from the contract. He guarantees to carry out the full size painting entirely in relation to the sketch. He paints directly, and the cartoon would be an additional and unnecessarily large task. Furthermore, since the cartoon is to be painted four weeks after the

approval of the sketch, the time limitation of November 1st would be rather absurd.

4. He should like to know whether the canvas is to be mounted on the wall with white lead so that he might be guided accordingly. This is the best and most widely used method. Of course, in view of the size, it will be impossible to put the canvas on the stretcher and the painting will be delivered in a roll. The contract gives the location as Lounge No. 02, whereas the bill reads Theatre No. 10, Lounge No. 09.

If you will be good enough to straighten out all these details, I shall bring up the signed contract tomorrow, before the publicity meeting takes place.

Sincerely yours,

Director

Edith Gregor Halpert
DF

September 27, 1932.

Mrs. John D. Rockefeller, Jr.,
The Eyrie,
Seal Harbor, Maine.

Dear Mrs. Rockefeller,

Immediately upon receipt of your letter I communicated with Mr. Sunami who certainly will respect your wishes in connection with the photographs. He had no intention of distributing photographs of your collection without obtaining your permission. We have checked all the negatives with him to be certain that your painting and sculpture is protected. In many cases photographs were made of these objects while they were in our collection, before they were acquired by you. Such transfers have been made and this matter will be watched carefully in the future. We also made certain that none of these photographs were previously distributed.

The notice in many papers regarding the American Show at the Modern Museum has excited great interest, and I feel that the exhibition as a whole, including the nineteenth and twentieth century proffessional art as well as the folk art, will be a mile post in American art history.

Sincerely yours,

Director

Edith Gregor Halpert
DF

September 27, 1932.

Miss Annette Rosenshine,
2401 Jackson Street,
San Francisco, Calif.

Dear Miss Rosenshine,

In accordance with your request we are sending to you the small bronze figure. Will you please acknowledge receipt.

How are conditions in the west? I recently met Stanton Macdonald Wright and Boris Deutsch, both of whom gave me varied reports of your country.

I hope that some exciting change takes place soon, and that American art will not continue to be a drug on the market.

Sincerely yours,

Director

Edith Gregor Halpert
DF

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

September 28, 1932.

The Estate of Glenn Coleman,
c/o Downtown Gallery,
113 W. 13th Street,
New York City.

Gentlemen:

As you know Mr. Coleman's mural is one of a number which composes our circulating Exhibition of Murals by American Painters and Photographers, which will continue on tour for about one year. The Murals were sent today to the University of Michigan where the show will open at the gallery of the Architectural School on October 8.

This mural will be insured during this time at the same value ($500.00) which was placed upon it during its showing here in New York.

The Museum of Modern Art wishes again to express its thanks to you for your generosity in making possible this important circulating exhibition.

Yours very sincerely,

Alan R. Blackburn, Jr.

Executive Secretary.

ARB/LB

ART SCHOOL OF THE DETROIT SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN · TELEPHONE CADILLAC 4721
EDMUND A. GURRY, DIRECTOR

September 29, 1932

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City, New York.

My dear Mrs. Halpert:

Thank you very much for your check of fifty dollars as a part payment of your scholarship.

The remainder of the tuition fee may be paid any time at your convenience.

Sincerely yours,

Anne Harriet Stanton
Registrar.

September 29, 1932.

Mr. C. J. Bulliet, Director of the Art Section,
The Chicago Evening Post,
415 North LaSalle Street,
Chicago, Ill.

Dear Mr. Bulliet, -

I received your letter and thank you for the attention. It was not answered sooner as I was waiting for some "hot" news.

We have completed our schedule for the season and I am listing the important shows below. This will be our biggest and best year, and, to prove our faith in the immediate future, we are now building an additional floor to the Gallery. The new floor will be devoted almost entirely to a permanent exhibition of American Folk Art, in all its phases and media. This will be the first gallery of the kind in this country, and will be used chiefly to demonstrate the fact that American contemporary artists have a background and a tradition other than French art. We want to prove that American art does not rise suddenly out of the 1906 and subsequent movements. When you are next in town, I should like to show you the close relationship which some of our American moderns bear to the Folk Art. You see I still hope to convert you completely to the red, white, and blue.

Aside from the Folk Art, we are going in for a very extensive program of one-man shows, beginning with a group show dating from October 4th to 22nd. The latter will serve as a prelude to the season, as many of the artists, all of whom are showing new work, will later have one-man shows. The enclosed release will give you an idea of the first exhibition.

The one-man shows scheduled are as follows:

October 24th - November 12th:-
DOROTHY VARIAN.

November 14th - December 3rd:-
CHARLES SHEELER.

December 5th - December 31st:-
STEFAN HIRSCH.

January 2nd - January 21st:-
BERNARD KARFIOL.

January 23rd - February 11th:-
YASUO KUNIYOSHI.

February 13th - March 4th:-
POP HART.

March 6th - March 25th:-
REUBEN NAKIAN.

March 27th - April 17th:-
A. WALKOWITZ.

We may also give a one-man show to Max Weber, George Ault, Miles Spencer, and Marguerite Zorach. The annual exhibition of the "American Print Makers" will be held at the customary time - the last three weeks of December. This show will be run concurrently with that of Stefan Hirsch.

You will note that in the one-man shows we are especially interested in selecting artists who are the chief exponents of their particular school, phase, or trend. We want to emphasize the variety of approach, and the personal expression of the artists who make up the American school, or establish the American rhythm in contemporary art.

Another point of interest is the fact that, for the first time, a group of modern American artists have been employed by a high powered, many million dollar organization to decorate the interior. William Zorach and Robert Laurent have made large figures to be used in the Music Hall of Rockefeller Center. Louis Bouche is decorating an entire room, and Stuart Davis, the first American "Cubist", is painting a mural 17 x 11 feet. In each case the artist has been given complete freedom to conceive and execute the work of art on an entirely personal plan while in definite relation to the architectural plan. If you wish, I shall prevail upon the Rockefeller Center Publicity Department to send you photographs of the work of these ar-

tists for whom we obtained contracts. There are others of importance, including Georgia O'Keeffe and Gaston Lachaise. I think this is a very exciting event, particularly because of the significance it will give for a future architecture. The American public need at all times a "sample". We have neither the courage nor imagination to trust new ideas, but now that Rockefeller Center will have a sample building in which architects and artists have combined their efforts, a new era may arise. Murals and architectural sculpture, both modern, will take the place of the pseudo-modern - Gothic - structures decorated by the square mile by artists who are still dreaming of Olympia.

Photographs which are available at present are being sent to you. The balance will follow from time to time.

Sincerely yours,

Director

Edith Gregor Halpert
DF

New Bedford Mass
Sept. 29th 1932

Edith Gregor Halpert
113 W. 13th St
New York City

Dear Madam,

Your letter has just been received and I will hasten a reply so as to allow you sufficient time to arrange for me to make my journey. I will postpone sending the figure head to N.Y. until you assure me by telegram of exact date you can have your client

inspect this. My friend who will bring this to you will postpone his trip to New York until I hear from you. He would however like to be advised three or four days in advance so he will have an opportunity to arrange to meet other friends [illegible] in New York.

Very respectfully yours

PERRY, SHAW AND HEPBURN
ARCHITECTS

141 MILK STREET, BOSTON

WILLIAM G. PERRY
THOMAS MOTT SHAW
ANDREW H. HEPBURN

WALTER M. MACOMBER

MEMBERS
THE AMERICAN INSTITUTE
OF ARCHITECTS

BOSTON September [illegible], 1932.
CONCERNING Bust of Washington.

Mrs. Edith Gregor Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Thank you for forwarding me the photograph of the bust of George Washington. May I know at what price this bust may be bought.

Before taking up the matter with Colonel Woods, I should like to have all the information in regard to the carving which you are able to give me.

Very sincerely yours,

PERRY, SHAW AND HEPBURN
Susan Higginson Nash.

SHN:EBC